

TEN CENTS

# VARIETY

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# AIN'T I RIGHT, BOYS?

## SAN FRANCISCO

SAYS

# YES

# FRANK FOGERTY

"THE DUBLIN MINSTREL"

## Read! Read!! Read!!!

WHAT THE CRITICS SAY

"CHRONICLE," April 17.

### ORPHEUM OFFERS HIGH CLASS BILL

Frank Fogerty and Others are More  
Than Usually Entertaining.

By WALTER ANTHONY.

Frank Fogerty—the name doesn't sound Dutch, surely!

Not in your little Kerry gien, does it! Kolb and Dill are funny in their way—but Frank Fogerty! Well, its sixty or seventy other stories.

The Orpheum programme, dignified as always, describes him illuminatively as "The Dublin Minstrel." The description is almost adequate. It gives you a hint of his nationality. It says he is a minstrel. But it doesn't convey, by eight-sixteenths, all the things Frank Fogerty perpetrates. It doesn't give the slightest hint of his rapid-fire story-telling, his anecdotal surety, his blinging and blinging from laugh to laugh, without anything even slightly resembling a pause. Frank Fogerty is a gatling gun of

fun. He hits you broadside with one laugh and follows it up so swiftly with another that you have to be smart and active to get all that he is giving you. He dares you to do it!

And you do—if you are alert and alive—or smart and active.

There is no rest with Frank Fogerty. His allotted twenty minutes are all too short. He can't tell you everything in that time, so he hurries. One or two of his stories bear the imprint of former usage, but not more than one or two. The others, so far as vaudeville are concerned, are as new to the audience and as delightfully imported as is Frank Fogerty himself, just from Dublin. That "Finney" has abandoned his hack for an automobile is no funnier than Frank Fogerty.

He comes late in the bill. He comes so late, indeed, that you like him all the better for it. He is something to wait for. That is the essence of vaudeville—something to wait for. Don't make the mistake of missing him. After yesterday's matinee the audience went out talking about him and only him, even though there are other acts on the bill worthy of comment.

"GLOBE," April 19th.

Frank Fogerty, "The Dublin Minstrel," is the other big hit of the bill. This attenuated young man simply pours a wealth of humor upon the audience with Gatling rapidity, and if one ever gets behind it is no use trying to catch up with him. His broadsides are irresistible for those who are sufficiently quick-witted to catch them on the fly.

"EXAMINER," April 19th.

### FINE BILL FOR NEW VAUDEVILLE HOUSE

Opens at Old Theatre Last Night, but  
Will be Shifted Down Town

By GRANT M. OVERTON.

Frank Fogerty a Hit.

Frank Fogerty is an Irishman from Dublin with the hardest task of all—talking in front of a curtain. He made a wonderful hit yesterday, and no wonder. With pealing voice and appealing brogue he gets off bubbling stories. They are well-considered trifles and utter fun. He sends 'em off as lightly as you would blow thistle-down.

"BULLETIN," April 20th.

Frank Fogerty was the evening's monologist. He started his hearers with a titter and finished them with a shriek. He accomplished the impossible with the incredible length to which he spun his talk and still got away with it. Some of his listeners are laughing yet.

"CALL," April 19th.

### BID FAREWELL TO THE OLD ORPHEUM

Playgoers See Last Performances  
in Ellis Street Home of  
Vaudeville

New Bill Is Clever, With Monologue Sketch the Best of All.

By WALTER ANTHONY.

One excellent sketch, "Awake at the Switch," a monologue by Frank Fogerty, and Mile. Zeile de Lussan were the best of the bill. Frank Fogerty fills in with a broad brogue monologue, and his stories, mostly new, are funny. He was given a reception so warm that he made a little speech yesterday.

EVENING POST, April 19th.

Frank Fogerty received the greatest ovation ever given an artist in San Francisco.

UNDER DIRECTION

# ALBERT SUTHERLAND



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## "OPPOSITION VAUDEVILLE" IS ONE YEAR OLD TO-DAY (MAY 1.)

**The First Anniversary of the Independent Circuit  
Falls on William Morris' 36th Birthday.**

The thirty-sixth birthday of William Morris is to-day (Saturday), the first anniversary of the incorporation of Mr. Morris' company (William Morris, Inc.), "the opposition" in vaudeville.

Despite the dire predictions of his opponents, who cackled and laughed at Morris' idea of establishing an independent chain of vaudeville houses, under his own management, Mr. Morris has lived and thrived through the first and hardest season.

Showmen versed in the vaudeville business have estimated that the Morris Circuit's books will have a net profit of over \$100,000 when the wind up of this season arrives. In "opposition," had the Morris Circuit or any other independent movement of comparatively the same size and magnitude closed the first session of a continuous battle with a loss of \$100,000 instead, it would still have been voted successful.

The Morris Circuit as it stands to-day is composed of the following houses, booked from the New York headquarters: (The Chicago branch has a number of houses booked from that point, not included): American and Plaza Music Halls, New York; American Music Hall, Chicago; Orpheum, Boston; Fulton, Brooklyn; Dominion, Winnipeg; Miles, Minneapolis; Greenwall's, New Orleans; Lyric, Newark.

The Miles, Dominion, Fulton and Lyric are booked only by Morris. The remainder William Morris, Inc., now operate directly, excepting the Greenwall, to open August 31.

During the season the Morris Circuit has given up two theatres in which it was financially interested in the outcome. Those were the Lincoln Square and Blaney's, Yonkers, both conducted in partnership with Charles E. Blaney. Poor business caused the abandonment of the Yonkers theatre; dissatisfaction over the management brought about the withdrawal from the Lincoln Square.

Of the houses on the Morris route sheet at the opening of the '09-'09 season, Forepaugh's, Philadelphia, and The Savoy, Fall River, were dropped shortly afterwards. Each was booked only by the Morris office.

The latest acquisition to the circuit, Greenwall's, New Orleans, will be followed by other southern cities very soon, it is said, giving the Morris Circuit an easy entrance by short jumps into New Orleans. The theatre building at Atlanta, Ga., has been announced as one of the Morris bookings upon opening.

While the Morris office furnishes no particulars, it is reported on fairly conclusive hearsay that arrangements to build have been completed in two large cities containing a theatre each booked through either the United Booking Offices or its affiliated western end, the Orpheum Circuit.

If authentic information may be relied upon, other deals are pending and impending which will give the Morris Circuit at least fifteen first-class houses by June 1.

It is said that the recent activity of the Shuberts in entering the market as bidder for theatres outside New York interfered with several deals Morris had under way, the competition for houses causing an upheaval in prices.

The success of the Morris Circuit has upset the calculations of those who claimed that while William Morris was one of the best vaudeville agents, he would not succeed managerially. As the head of his circuit, with all the manifold duties and details under his personal observation and direction, Morris has forced admiration for his showmanship qualities and his undoubted undaunted nerve.

What was considered his greatest feat, securing Harry Lauder from under the eyes of all the show world, was dimmed by the "music hall" policy he inaugurated (Continued on page 13.)

### 5-10 BETTER THAN \$1.

Philadelphia, April 29.

Last week the Grand Opera House, recently converted from melodrama to moving pictures and vaudeville at the 5-10 cent scale, played to the almost unbelievable total of \$2,000. It is being run under the management of W. Miller, of Miller & Kaufman, owners of the Girard Avenue Theatre.

This total is said to represent a profit of \$1,000 on the week. Stair & Havlin bookings at the \$1 tariff have played to as little as \$1,400 during the past year.

### PALMISTRY ON THE STAGE.

Denver, April 29.

Last week at the Crystal, Kyrogo, billing himself as "The Man of Strange Powers," read the hands of anyone in the audience who cared to avail himself of the opportunity.

The palmist did not leave the stage. The reading was accomplished with the aid of a large mirror, and could be heard by the entire house.

### MISS HOFFMANN WANTS \$2,000.

"The Mimic World" will close to-night (Saturday), releasing Gertrude Hoffmann, the feature of that Shubert show the past season, for vaudeville.

Miss Hoffmann has commissioned Jack Levy, her booking agent, to secure vaudeville engagements for a few weeks, commencing May 10, and wants a salary mark of \$2,000 weekly placed upon her services. In return for this, the dancer-imitator will furnish the managers two acts on one program. The first in the early part of the bill will be Miss Hoffmann's "Spring Song" dance; the second her series of impersonations.

### HAS STAR AND GARTER FOR A WEEK.

Chicago, April 29.

Commencing May 23, for one week, the Star and Garter will pass over to the exclusive management of William Morris, who will present a vaudeville bill for the period. It will be headed by James J. Jeffries, going to the Star and Garter direct from Morris' American, this city, where Jeffries will open May 10.

### STELLA MAYHEW GETS OVER.

(Special Cable to VARIETY.)

London, April 29.

At the Coliseum on Monday Stella Mayhew in her first London vaudeville appearance got over nicely.

Ethel McDonough, the American "Drummer Girl," opening at the Metropolitan the same day was a big hit.

From Liverpool, the report of the opening there of the Avon Comedy Four, an American act, is very glowing.

### AFTER SULTAN'S DANCING GIRL.

(Special Cable to VARIETY.)

London, April 29.

B. A. Rolfe, the American, left here Tuesday for Port Said to place under contract Orythya, a favorite dancing girl in the harem of the dethroned Turkish Sultan. She escaped from Constantinople during the disturbances, and is reported in the "wickedest place in the world" (Port Said).

The girl will be featured in a new production Rolfe will present in the States next September.

### GERMANY'S FIRST SKATING RINK.

Berlin, April 10.

The first roller skating rink in Germany has been opened by Nick Kaufmann, Ike Rose and W. A. Parsons, the latter from New York.

The craze has struck Berlin and it is predicted the promoters will garner a fortune from the enterprise.

### TALK OF BOMBHELL EXPLODING.

San Francisco, April 29.

There is some underground talk here by persons connected that there will be a bombshell shortly exploded in the ranks of western vaudeville managers. Particulars given so far are with a pledge they are not to be published until released. That may be within a week or so.

### McKEE ACCEPTS FAGAN'S PLAY.

"The Land of Fancy," a musical comedy by J. Bernard (Barney) Fagan, has been accepted for production next season by Frank McKee. Maurice Levi will furnish the music.

**SHUBERTS SETTLE LONDON CLAIMS.**

London, April 19.

The entanglements involving the Shuberts and the owners of the Waldorf Theatre here were settled this week, when William Klein, a New York attorney representing Lee Shubert, paid to the theatre people a sum of money to satisfy their claim.

The original lease was entered into by the late Sam S. Shubert. Lee Shubert maintained that under its terms the lessee (himself as executor for his brother's estate) could vacate at any time, and that the landlord, a syndicate, could retain as compensation the amount first deposited to secure the payment of rent. Rather than go into court, however, he instructed Mr. Klein to negotiate terms of settlement. The amount paid for the cancellation of the lease was not made public.

**JEROME AND SCHWARTZ SIGN.**

Billy Jerome and Jean Schwartz this week signed contracts with Jerome H. Remick & Co. which provide that their joint musical compositions be handled exclusively by the Remick publishing house.

The pair were until yesterday under contract to the Cohan & Harris Music Publishing Co. Beside their Remick connection they will draw royalties from "Shapiro" on their songs acquired by the latter concern from Cohan & Harris.

**BLIND TRICK CYCLIST.**

Cincinnati, April 29.

The McNutt-Kopland troupe of bicyclists are appearing at the Lyceum this week. In the act Kopland, though blind, performs some very daring feats on the wheel.

**CHICAGO HAS ELITA PROCTOR OTIS.**

Chicago, April 27.

Monday Elita Proctor Otis and Arthur Hoops will open at the Majestic, featuring the bill. Miss Otis is late of "The Girl from Rector's."

It was first announced that William Burrass, also of the same show, would appear with Miss Otis, and advanced billing carried his name.

**HAS LILLIAN HOERLEIN.**

St. Louis, April 29.

Lillian Hoerlein, the prima donna, is the surprise the Oppenheimer Brothers have for their Suburban Gardens.

Miss Hoerlein comes here from the Berlin Wintergarten. She is due to arrive in New York by the Mauretania.

**POLI WINS.**

Springfield, Mass., April 29.

After being in court for more than a month the controversy over possession of the Nelson Theatre was settled this week, when the Superior Court issued an injunction restraining the Fox Amusement Co. (William Fox, of the Greater New York Film Exchange) from holding the house until after the expiration of S. Z. Poli's lease upon it.

A referee has been appointed by the court to determine the amount of damage Poli has already sustained and this will be assessed against Fox and George Nelson, who were concerned in taking forcible possession of the premises recently. Poli will reopen the Nelson Monday with pictures and popular priced vaudeville.

**LEAN AND HOLBROOK IN NEW PIECE.**

About June 7, at the Majestic Theatre, Boston, Comstock & Gest will present for the first time "The Yankee Mandolin," by Paul Morton, with music from Reginald De Koven.

To be featured in the production are Cecil Lean and Florence Holbrook.

**"HIP" OPEN FOR SUMMER.**

Cleveland, April 29.

Vaudeville is back at Keith's Hippodrome this week, following the closing of the circus. The variety policy will come to an end May 22. The big show place will remain open during the summer, but Manager Daniels declines to make public what style of entertainment will be given.

**DECISION FOR MAY IRWIN.**

Buffalo, April 29.

A decision in the application for a temporary injunction against Flo Irwin, applied for by her loving sister, May, was handed down on Wednesday in favor of the loving sister.

The court restrains Flo from further use of her sketch, "Mrs. Mix Mixes," deciding it is an infringement upon the vaudeville piece May is playing, "Mrs. Peckham's Carouse."

This is the second legal proceeding May has taken against Flo.

**NO ALHAMBRA ROOF THIS SUMMER.**

The Alhambra Theatre, Percy G. Williams' Harlem house, will close for the season June 21. Repairs will be made during the summer vacation, preventing the roof garden atop that structure opening.

The other Williams houses, Colonial and Orpheum, will stop the vaudeville entertainment on June 7 and 14, respectively.

**EDDIE CLARK GOES OVER.**

At the Fulton, Brooklyn, this week Eddie Clark and his "Winning Widows" are appearing in their first engagement on the Morris Circuit.

Mr. Clark recently returned from Europe. He has appeared in a few United houses, but slipped over to the Morris Circuit on April 23, the "skiddoo day," Mr. Clark says.

An arrangement has been made with William Morris by Mr. Clark to produce two large acts next season for the Morris time. They will be musical comedies, requiring a large company, and play successively at each Morris house, the one company interpreting both pieces.

**3,000-MILE JUMP TO REPORT.**

A jump of 3,000 miles is threatened for the purpose of "reporting" by Joe Welch, the Hebrew comedian. L. Johns, the New York representative of the Moss-Stoll Tour in England, notified Mr. Welch this week that all negotiations for Mr. Welch's proposed appearance at the Coliseum, London (Moss-Stoll) commencing May 17 for four weeks, were at an end.

In reply the comedian informed Johns he would sail and report at the Coliseum, as per his understanding, looking to the circuit for damages if he were refused permission to appear.

Miss Thresa Reinz leaves for Europe to-day (Saturday).

**POP IN BRUGGEMANN'S HOUSES.**

On May 3, A. M. Bruggemann's Empire Theatre at Hoboken will commence a summer season of popular priced vaudeville, at 10-20-30. Mr. Bruggemann's other house, The Empire, Paterson, will start the same policy a week later.

The bookings will be placed through the office of Feiber, Shea & Coutant, who have several theatres of their own, and also book for others with a similar policy.

The Bruggemann houses are attached to the United Booking Offices, or have been. The regular season of vaudeville at each is closed. A rumor about this week said that if the popular priced scheme proved profitable as an experiment during the hot weather, Mr. Bruggemann might decide on the style throughout the year hereafter. He is opposed in each city by combination vaudeville houses, the Lyric, Hoboken, having been an especially strong competitor during the season just ending.

It was said that upon the United Booking Offices people hearing of Mr. Bruggemann's contemplated move, he was sent for and interviewed, with what result is not known.

**"ROSA" DRAMATIZED.**

"Leetle Rosa" who stood at the top of the hill and piped "pa-pa" just before she passed away has been dramatized for Geo. Beban, who knows the poem backwards after several recitations of it.

Mr. Beban with three other people will show the sketch in vaudeville, opening at a Percy G. Williams house this month, first appearing at the Hudson, Union Hill, May 10.

**HERZ AS "THE BOY."**

Chicago, April 29.

When "The Boy and the Girl" plays at the Amsterdam Roof, New York, in a few weeks, the principal comedy part will be played by R. C. Herz, succeeding Eddie Garvie, who originated it here. Barney Bernard will have Lee Kohlmar's place. Toby Lyons, Gilbert Gregory and several others of the original cast will remain. Marie Dressler will head the cast.

The piece is now being revised by Edgar Smith, and when it appears on Broadway a brand new show will be revealed.

**"THE DANGER OF IDEAS."**

At the Lyric, Hoboken, this week William Morris, the actor, is "breaking in" a new sketch named "The Danger of Ideas."

Last week Mr. Morris appeared at the Amphion, Brooklyn, which has been renamed "Blaney's," since the combination form of vaudeville entered the house.

The billing for Mr. Morris' piece caused some amusement in the Williamsburg section. A typographical error and the names made it read like this:

**BLANEY'S  
WILLIAM MORRIS**

IN

**"The Danger of Ideas"****AN ACT WITH 45 PEOPLE.**

Cleveland, April 29.

On April 17 at the Hippodrome "Visions of Eden," a spectacular production with forty-five people, will have its first presentation.

**CASEY IN WOOD'S AGENCY.**

At the last election of officers of Joe Wood, Inc., Pat Casey was elected treasurer. M. R. Sheedy is president and Joe Wood general manager and secretary.

Joe Wood, Inc., is the largest of the agencies handling the smaller grade of vaudeville theatres and those playing the "pop" bills at 10-20-30. The agency, which has had a wonderful growth in the past few months, is now booking for a great many legitimate theatres temporarily installing the popular or combination vaudeville policy.

The Wood office is booking for sufficient houses to provide a full season's engagement to its acts, and the agency has naturally grown to be a sort of clearing house for many of the smaller agents who have a few acts to place for permanent time or "try-outs."

During the week it was reported the United Booking Offices had sent for Mr. Wood with a proposition for his agency to take over the bookings of the combination time in the United office. How this was to be arranged report did not say. A couple of the F. F. Proctor picture theatres were booked by Wood as an experiment. There are numberless small theatres attached to the United. A great many were brought in when what is called the Brotherhood Circuit, a chain of small inland towns under the control of Gilmore of Oswego, affiliated with the large booking office.

Mr. Sheedy, the president of the corporation, operates about twelve vaudeville theatres in New England, including the Savoy, Fall River. That house was formerly under his management and booked through the Morris office. Afterwards Sheedy joined the United list of managers, but left the United, alleging he had been unfairly treated through favoritism shown to another New England "United" manager in the granting of a United "franchise."

Mr. Casey was seen by a VARIETY representative in his offices at the Long Acre Building, and asked if his connection with Joe Wood, Inc., held any especial significance, Casey's election as treasurer being the first intimation of his interest.

"It's just general agency business," replied Casey. "Most everyone in vaudeville has remarked the rapid development of the smaller priced theatre of late. I have always believed that there is the birthplace of the coming headliners. I have watched the smaller acts in the larger houses."

"Then, again, the smaller acts represent the 'new material' everybody talks about. The Wood office will use up any quantity of acts, and with houses in or about New York City, they will be convenient to look over. The proper material may be taken out and placed upon the larger time."

"The Pantages Circuit, which my office represents in the east, is using a great many acts. From what I know and am given to understand, Mr. Pantages will require a great supply for next season. Then there are the managers of the large western and eastern houses always on the lookout for new faces with suitable offerings. I believe the circuit booked by Mr. Wood will bring out the very 'stiff' wanted, and I am in hopes my connection with the Wood agency will work to the advantage of it, the managers and myself."

**RECEIVER FOR HARRY DAVIS CO.**

Philadelphia, April 29.

Jules Mastbaum has been appointed receiver for the Harry Davis Amusement Company, as a result of an action brought in Common Pleas Court No. 2 by the Finance Company of Pennsylvania and Franken, Roman & Company of New York.

The concern opened the first permanent moving picture show in this city and has large places at Eighth and Market, Ninth and Market and 1223 Chestnut Street. The burden of very high rentals and an effort to keep pace with the other houses are said to be the causes of the company's present financial stress. One of the managers stated that the effort to meet the conditions which have materially improved the character of the shows and incidentally increased the cost caused the failure.

The operating expenses of the three houses have amounted to \$8,100 for the past month and the receipts have netted \$7,800. The houses will be operated by the receiver.

**WESLEY & PINCUS DISSOLVE.**

The vaudeville booking firm of Wesley & Pincus has dissolved partnership, Joe Pincus retiring from the firm, and entering the Pat Casey office. Mr. Wesley will continue the agency, and also the booking for the Savoy, Atlantic City, in which Wesley & Pincus held an interest of some kind.

The negotiations for the dissolution and engagement of Pincus for the Casey agency had been going on for some time before they were finally closed last Friday.

Atlantic City, April 29.

To convince the skeptical perhaps that there has been no severance of his relations with the bookings for the Savoy, Louis Wesley, who books the house, will appear there next week as the headliner in his former vaudeville speciality.

The situation here was doubtful up to Wednesday, Harry Brown, manager of the Savoy, awaiting word from Wesley, who had been booking also for the Criterion.

Mr. Wesley says he will place no more acts at the other house, attending to the Savoy only.

There is a report that the Savoy will play legitimate attractions during the summer. An agreement for the Wesley vaudeville to continue there over the hot spell may be reached, but that has not happened up to now.

**HAIR-BALANCED ON BOOKINGS.**

Baltimore, April 29.

Commencing May 24 Ford's Grand Opera House will have vaudeville through the summer months.

Manager Ford has not yet decided through which agency the acts will be booked, but is considering either the Morris or the United.

**COMPLAINT AGAINST AGENT.**

Before the Commissioner of Licenses Wednesday morning appeared Harry Mountford and Denis F. O'Brien, representing the White Rats, which had laid a complaint against Henry Meyerhoff as an agent. The hearing was adjourned until next Tuesday.

Shea's, Toronto, closes for the season May 29.

**HANDCUFF EXPERT DROWNED.**

London, April 19.

Ricardo, who billed himself as "The Handcuff King," was drowned last week at Landslut (Bavaria) while attempting to free himself of his manacles under water. The artist jumped from Luitpold Bridge with handcuffs and chains on his arms. He did not come to the surface after striking the water.

**PREVENTED DIVE.**

London, April 17.

John Clempert, who is doing a "Houdini" act at the Shoreditch Empire, was forcibly prevented a day or two ago from making a dive from the Tower Bridge into the Thames with his hands manacled.

Clempert had made a wager with an East End sporting man that he could perform the feat and both posted \$500. The attempt was to have been kept a secret, but a leak got to the police and when the diver arrived at the bridge in a closed carriage policemen were on hand. They seized the bridle of the horses and hurried the equipage across the bridge without stopping. At the other end the carriage was opened and Clempert was discovered in diving costume and with his hands securely chained together.

**GABRIEL RETURNS.**

Chicago, April 29.

With the close of "Little Nemo" last Saturday night, Master Gabriel in his original "Buster Brown" piece returned to vaudeville at the Majestic, where both are this week.

Gabriel and Co. were loaned by Klaw & Erlanger, who have a two-year contract with the diminutive comedian.

Gabriel was not announced until Sunday. His stay in vaudeville is for one week only.

**ANOTHER KELLERMAN SUIT.**

Either yesterday or to-day Jerome Wilzen, appearing as attorney for William Morris, planned to make application to the Supreme Court of New York for an injunction restraining Annette Kellerman from playing for B. F. Keith or under his direction between May 3 and October 1.

The suit is brought under the contract held by Morris for the diver's services from May 3, the date declared by Judge Ward in the U. S. Circuit Court at the last hearing of the Keith-Kellerman action, as ending the prohibitive period for this season, when the shapely girl is legally bound to the Keith management. Judge Ward decided Keith's "summer contract" inequitable. Morris' attorneys say she rendered the "summer" agreement void by publicly repudiating it.

The regaining of Miss Kellerman by B. F. Keith will cost that manager over \$100,000 for the two and one-half years remaining under his contract with her, if Mr. Keith agreed to pay the diver \$1,500 weekly, the price Morris placed upon her services. The girl's original contract with Keith called for \$300 each week.

The plans on the Keith side include an appearance on Hammerstein's Roof this summer for a run by the swimmer, who holds over next week at the Fifth Avenue. She is advertised in Cleveland to appear at the Hippodrome there May 10.

**BUYS "RED MILL."**

Chicago, April 29.

Martin & Emery, the Chicago managers and producers, have secured the road rights to "The Red Mill" and will send two companies on tour next season. The same producers will star Lee Kohlmar in a new musical comedy, and they also have in preparation two companies to play "Parsifal."

**ARRIVED LATE BY AUTO.**

Baltimore, April 29.

Nat Wills came near giving Manager Kernan, of the Maryland, heart failure Monday by not appearing at the playhouse until shortly before his act at the matinee performance. Wills' appearance had been heavily billed. At the usual morning rehearsal Wills did not show. Col. Kernan began to worry. He telephoned the hotels, but none claimed the comedian as a guest.

Two o'clock arrived. The house was crowded. No Nat. Inquiry at the railroad stations brought reply that there was no train from New York arriving that afternoon that would enable the comedian to reach the theatre in time for his place on the bill.

The curtain had fallen for the intermission. Kernan was standing on the steps, literally boiling over with rage, when with a "Honk, honk," followed by "Chug, chug," Wills drove up in his 75 horse-power touring car.

Ready hands carried his trunks from the car to his dressing room and the comedian did a lightning change from riches to rags.

After his act Wills told the story. He left New York the night before in his car, reaching Philadelphia (where he spent the night) without incident. Leaving Philadelphia early Monday morning for this city, the sport began, he said, adding that he was the sport. Twice he was arrested for speeding, but managed to get off at the trifling expense of \$40 in fines, \$800 worth of "gags" and "con" talk and more cigars than an army could smoke in a week. Added to these were three "blow-outs."

**NEW ORPHEUM AT KANSAS CITY.**

Kansas City, April 29.

It has been announced here that a new Orpheum Theatre will be finished by Thanksgiving to seat 2,400. It will cost \$400,000, and will be a replica of the present Orpheum at Minneapolis.

The site is at 11th and Central Streets. The three stories high building will have forty hotel rooms.

The Orpheum Circuit has a lease for three years longer on the Orpheum, which now plays vaudeville. The policy there will probably be changed to a cheaper form of variety upon the opening of the new house.

**LEASE ORPHEUM 20 YEARS MORE.**

Boston, April 29.

A lease to William Morris, Inc., has been executed by the Harvard University, the present owner of the Orpheum, where William Morris plays his vaudeville shows in this city.

Morris' present lease expires in September, 1911. The renewal runs twenty years from that time.

**\$50,000 FOR MAJESTIC.**

The People's Vaudeville Co., in which David Warfield and others are interested, is understood to have made a proffer of \$50,000 a year for the Majestic, Broadway and 59th Street, during the two more years for which it is under lease to the Shuberts.

The People's Co. wants the place for moving pictures and vaudeville. The house is the property of the Pabst Brewing Co. and is under lease to the Shuberts only until 1911. After that it is understood Frank McKee will be a bidder for its possession.

**MR. AND MRS. GARDNER CRANE.**

Clever people who can write and produce such successes as "PIXLEY'S PRODIGAL PARENTS" are rare, and it is to be hoped that the returns of vaudeville will be sufficient to keep MR. AND MRS. GARDNER CRANE in their present field of endeavor for a long time to come.

MRS. CRANE has produced one of the best pieces of legitimate farce on the vaudeville stage to-day. She has not only achieved a distinct success in the portrayal of a character new to vaudeville, but in the writing, as well.

Sketches for vaudeville, particularly comedy sketches, are as difficult to get as water in a desert, and "PIXLEY'S PRODIGAL PARENTS" will long continue to be a source of refreshment to theatre patrons.

This sketch of the Cranes makes its appeal not only to the mind but to the eye. From the rise of the curtain on the pretty, well-kept suburban home, showing Pixley struggling with a borrowed lawnmower—every grouping and situation, while constructed for comedy, is artistic and replete with detail. "Atmosphere" has been the cry of the legitimate managers for years. It has crept in by degrees into vaudeville, but has seldom been as completely exemplified as in "PIXLEY'S PRODIGAL PARENTS."

Another cry of the Broadway managers has been "cast"—no play can succeed without good actors. MR. AND MRS. CRANE have surrounded themselves with most capable people, who are given every opportunity to make all that is possible out of their individual parts. The Cranes evidently believing that a well-rounded, well-mounted, well-played sketch pleases better than a "star" show.



# PASSAGE OF VOSS AGENCY BILL PROMISES ARTISTS PROTECTION

**Amendments Made in Senate Approved by House and Only Governor Hughes' Signature Necessary to Make Measure a Law.**

On Wednesday the Assembly at Albany concurred in the amendments placed upon the Voss Agency bill in the Senate, which had passed that body the day previously. The measure was sent to the Governor for his action. The Governor has thirty days in which to approve of or veto the bill.

The Voss bill amends the agency laws of New York State for the cities of the first class, and was introduced by Assemblyman Voss upon the solicitation of the combined actors' societies of New York, led by the White Rats of America, the White Rats' Political League and the Actors' National Protective Union.

Harry Mountford, secretary to the Board of Directors of the White Rats, has been an assiduous promoter of the act. Harry De Veaux, president of the Actors' Union, gave much of his time to the movement and was the original sponsor of the measure.

Tim Cronin, the chairman of the League, has also worked indefatigably for its passage. Denis F. O'Brien, the attorney for the Rats, is reported to have practically drawn the amendments, and was also instrumental in securing the speedy action which the bill received in the Legislature while the labor following of the Union was of prime importance in the passage of the measure.

The amendments introduced in the Senate adjusted the clause providing for a bond and its manner of forfeiture. As originally drawn, it was claimed by representatives of the usual employment agencies that the amended law would work a hardship on many deserving employment agents hiring help, through inability to secure the surety required.

The removal of the stringent bond amendment leaves the surety to be found before a license may be issued at \$1,000, with a complainant compelled to proceed against the bondsman to recover.

The penalty in the amended law for a violation is a fine of from \$50 to \$250 or one year's imprisonment, or both, the law making a violation a misdemeanor.

Maurice Goodman, attorney for the United Booking Offices, said to a *VARIETY* representative: "I have read the bill over, but I don't see in its amended state so very great difference from the law it amended. It will probably mean this office (United) will have to increase the clerical force if the Governor signs it, but otherwise I don't anticipate any grave change in the manner in which we have previously conducted the booking business."

Geo. M. Leventritt, attorney for the Morris office, said: "It seems to me the promoters of the bill aimed to protect the artist as against the manager, particularly the irresponsible manager. We are thoroughly in accord with its objects in that respect, and if it becomes a law shall do all in our power to aid the artist

in securing that protection, as we always have done."

The opinion prevails, however, that if Governor Hughes places his signature to Mr. Voss's bill, the courts will be called upon to construe several provisions of the law, and also to decide upon its constitutionality.

At the headquarters of the White Rats shortly after the report reached New York the bill had passed both houses in Albany, Mr. Mountford elucidated the several provisions of the act for newspaper men present.

Mr. Mountford dwelt at length upon the amended sections of the law, explaining in detail his understanding of them. He contended that the section directing that any licensed agent shall give an applicant for a theatrical engagement an equitable form of contract carrying no clause in restraint of trade or any violation of any statute or ordinance, to be drawn according to the directions of the Mayor or Commissioner of Licenses, meant no agent could procure time for an artist under a contract even though made direct between the manager and the artist unless that contract were in accordance with the provisions of the law in its terms. Otherwise, Mr. Mountford said the agent would be guilty of a violation.

Asked by one of the newspaper men if the words "ordinance" was meant to cover the Sunday performance question by including the Doull ordinance in New York City (regulating present Sunday shows) Mr. Mountford admitted this was the intent, but declined to say whether the White Rats or the artists were opposed to playing on Sundays.

He suggested that the easiest way to avoid any controversy which might arise from this section would be for a conference to be held when a form of equitable contract satisfactory to those concerned could be decided upon.

Mr. Mountford said that while the White Rats had at one time approved the contract issued by the William Morris office, that that contract had since been changed by a clause giving a manager arbitrary power, and the organization no longer sanctioned it. The contracts issued through the United Booking Offices were grossly inequitable, Mr. Mountford stated and illustrated by this story:

An artist returning from the west, where he had been playing independent time on the smaller circuits, called at the United offices to sign an agreement. A lengthy contract, filled out, was on the table. Beside it was a magnifying glass. The artist picked up the contract, and then looked it over under the magnifying glass. "What are you doing with the glass?" asked one of the staff standing near. "Trying to find the party of the second part," replied the artist.

The sections covering the charge of a

five per cent., said Mr. Mountford, meant that no two or more licensed agents could collect more than five per cent. gross of an artist's salary. He also stated that the measure provided against a club agent acting as agent and contractor or contractor alone, limiting the amount of recompense he could receive to five per cent. of the artist's salary. There have been agents, said Mr. Mountford, who contracted to supply an entertainment, receiving a bulk sum for the show, bargaining with the artists engaged at his own figures.

The law, Mr. Mountford explained, also required the Commissioner of Licenses to force a trial upon a complaint, with the complainant present, while the agent was obliged to investigate the financial standing of the managers booking through him. A second or third complaint that one agent had placed acts with an irresponsible manager might be construed as evidence of his unfitness to hold a license, was Mr. Mountford's opinion of this section.

Speaking of the probable effect of the bill, Mr. Mountford remarked: "I believe the bill, if it becomes a law, will mark the beginning of an era of peace and friendship between the artist and manager."

"It can establish a sure and sound footing for the business, and we hope it will have this result. What we may be able to do to further peace, harmony and soundness, you may be certain we shall gladly try."

The holder of a license is liable under the Voss bill for any act of any person in his or its employ. This was important new matter, said Mountford. Through omissions by amendments the agency bill will, if it becomes a law, compel agents to keep a written record of all booking transactions in detail, together with the amount of the fee received in each instance.

It is said the framers of the amended law feel confident its constitutionality can not be successfully attacked. It is also said that the practice of "splitting commissions" now in vogue in the United Booking Offices, whereby the United actually receives seven and one-half per cent. of the ten the artist must pay when booked through an "outside" agent, will be continued (unless checked by the Voss bill) under the cover of the United charging the agents a fee amounting to one-half their commissions for the privilege of the "outside" agent having the use of the United offices for booking purposes.

This was a condition made in the original application for a United "license" or "certificate" to book through it. Although the applications were signed by all the "United agents" excepting Pat Casey, the "licenses" or "certificates" have not as yet been issued, although the agents' checks have steadily been divided in half each week.

One result of the bill if approved will be to stop the United Booking Offices from the further collection of the agents' commissions through the resident managers of United houses withholding it from the artist's salary.

Max Hart and his wife (Madge Fox) leave New York May 19 for Europe. Mr. Hart will make the visit one of business and pleasure.

## FISCHER CHANGES HOUSE.

San Francisco, April 29.

E. A. Fischer, whom it was recently announced would open the Novelty, has, owing to a hitch in the negotiations, transferred the scene of his operation to the Victory, on which he has taken an extended lease.

This house, which has been playing "pop vaud," closed April 24, and after a week's renovating will open under the Fischer management.

Ben T. Dillon will head the company with Will King as one of the principal comedians.

Chas. Alplims will act as producer. The acts will be booked through the Bert Levey office.

## INDEPENDENT AGENT REACHING EAST.

San Francisco, April 29.

Louis B. Jacobs of Bert Levey's staff, left for an eastern trip April 24, and as a consequence a rumor arose that his movements had something to do with the combination recently formed by Melvin Winstock and S. Morton Cohn.

Mr. Levey denied that he had formed any affiliation with the Winstock-Cohn people or had any intention of so doing. He stated that Jacobs' trip was for the purpose of extending the circuit further eastward.

## BIG TIME A-COMING.

Monday night, May 3, is the big night for "That" Quartet who will then wind up the social season in a blaze as rosette as the hues of the Northern Lights with a ball at the Amsterdam Hall on West 44th Street.

Everybody will drop in the place. No one has been left out of the general invitation. Messrs. Jones, Sylvester, Pringle and Redmond, who compose "That" Quartet, promise the one grand rousing time of the year.

An entertainment will be part of the evening's enjoyment.



CARRIE BOWMAN.

CARRIE BOWMAN is appearing in vaudeville with HAROLD FORBES at the Fifth Avenue this week. It is their joint debut into the varieties.

Miss Bowman, a charming little girl, was a prominent member in the cast of "The American Idea" during the past season. She is also wanted for the new Lew Fields' show, "The Midnight Sons," and is deliberating between offers from the legitimate for over the summer and further time in vaudeville.

# VARIETY

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Vol. XIV. MAY 1. No. 8.

Pictures replace vaudeville at Keith-Proctor's 125th Street on Monday.

"The Moulin Rouge" opens at the Colonial, Chicago, to-morrow (Sunday).

Mike Bernard is playing the piano at Eddie Graney's place in San Francisco.

There is a "Royal Box" set aside at Morris' Plaza for the use of newspaper men only.

Joe Smiley with three people and sketch will "break in" at the Paterson Opera House next week.

Paul Nicholson and Angie Norton have commissioned Pat Casey to secure vaudeville time for them.

The Keith-Proctor 58th Street Theatre will go along through the season and summer as a moving picture theatre.

Percy G. Williams sailed for London on Wednesday. He is due to leave the other side on the return trip June 5.

The one-year-old son of Mr. and Mrs. George Lambert (Lambert and Williams) died on Tuesday morning in New York.

Shells." This song is now being sung in "The Beauty Spot" at the Herald Square Theatre.

Welch, Mealey and Montrose have been engaged through Pat Casey for the new Ziegfeld revue on the New York Roof.

Homer Howard will have the charge of the new music publishing house opened in Chicago by Carl Laemmle, the picture man.

M. S. Bentham will pilot Frank Keenan into vaudeville in "The Days of '49." Mr. Keenan recently severed his Belasco engagement.

Gus Edwards opens as a single singing act at the Hippodrome, Cleveland, May 3, playing two more weeks after in New York City.

Emil Hoffman, the baritone, with a company, opened in vaudeville at the Broadway, Camden, N. J., this week in "The Lost Chord."

W. J. Wilson, stage manager of the Hippodrome, Cleveland, will have the management of the Euclid Avenue Garden in that city this summer.

Willmer & Vincent commence their summer run of popular priced vaudeville in the Opera Houses at Charleston, S. C., and Savannah, Ga., on May 3.

Mr. and Mrs. Clark Brown left Thursday for a vacation stay in the Bermudas. Mr. Brown is the New York representative of the Bennet Canadian Circuit.

McKenzie and Shannon have left Jesse Lasky's "At the Waldorf." Dorothy Rogers and John Hendricks replace them in the act at Hammerstein's this week.

Violet Dale, who originated the title role in "The Girl From Rector's," will probably spend a few weeks in vaudeville before the summer. M. S. Bentham is on the job.

Chris. O. Brown, the New York representative of the Sullivan-Considine Circuit, will commence issuing contracts for next season over his time about the end of this month.

Emma Janvier, who will be at liberty after the Anna Held show closes to-night, is being sought by the vaudeville people. Both sides have made Miss Janvier attractive offers.

Emma Francis and her "Picks" (Arabs) sail for New York next week. Miss Francis left New York for a month's engagement abroad. She has been playing over there one year.

Jack Lorimer, the Scotch comedian, plays the last engagement of his 1909 American tour at the Boston Orpheum next week. May 15 he will sail from the Hub for London.

Harry Daniels, manager of the Hippodrome, Cleveland, came to town this week for the first time in some months. The cares of the big show place in Cleveland have left no mark on Mr. Daniels, a prize director on the United staff.

Abe Hammerstein has discovered a young "single" singer in Vivian Ford, of Buffalo. Jack Levy will act as agent for the younger Mr. Hammerstein's "find."

The Lyric Theatre, Newark, N. J., closes to-night. During the summer another balcony will be added. In September it will reopen playing vaudeville on William Morris' music hall plan.

"The Society Circus" from the Hippodrome, Cleveland, will be taken to Keith's, Syracuse, and the Grand Opera House, Pittsburg, before those two vaudeville theatres close for the season.

Herman Timberg will appear as a single act for a few weeks in vaudeville. He has re-engaged with Stair & Havlin as the principal comedian in "School Days" next season.

Walter C. Kelly, "The Virginia Judge," will sail from New York next Wednesday, May 5. Shortly after his arrival in London Mr. Kelly will commence a return engagement at the Palace.

Alice Lloyd will rest next week. She was billed for the Hippodrome, Cleveland, but had not contracted to appear there, and preferred not to when the engagement was broached to her. The Hippodrome is a very large house.

The Wilmer & Vincent houses at Easton, Allentown and Reading close this week. It has not been settled whether a popular priced vaudeville season will follow. The firm's theatre at Harrisburg will follow the regular season with "pop."

Winston's Seals will leave Vancouver June 18 for Australia, where the Marinelli office has booked the act to open on the Harry Rickards time. About the same date the Kremka Brothers will leave London for Mr. Rickards tour also.

Jack Levy booked the first act to go through the new offices of the United. The contracts went to Frank Stafford and Co. just before noon last Saturday. Jule Delmar lost a bottle of wine to Levy on the transaction.

Bert Williams, the colored comedian, changed his mind about playing for William Morris, with whom he had a verbal contract. The big part of Williams and Walker will commence a short tour of the United time May 10 in a New York Keith-Proctor house. He receives about \$1,000 weekly alone.

In England there is a song with a line in the chorus reading "She stood on the steps of a fresh fried fish shop welcoming him in." It is one of the "twisted tongue" variety of lyrics. Another over there is Wilkie Bard's "She Sells Sea Shells."

Charles Evans, brother of "Honey Boy" Geo. Evans, died at Saranac Lake last week after a long illness. George was at his brother's side when he died. He is now in Atlantic City for a rest to recover from the shock of his brother's death and his own recent illness.

Charles Leonard Fletcher will conclude his season over here in time to catch a steamer for Yokohama, Japan, on July 8. With but the loss of one week Mr. Fletcher has been appearing in United houses since August 31 last. His future plans beyond the Japanese visit are indefinite.

Fred Ward, late of Fields and Ward and Hammerstein's, is working at the Hudson, Union Hill, this week. Commencing May 10, Mr. Ward and his monolog will go south, opening at Richmond, with Atlanta and Jacksonville to follow. Fred is leaving it to the vaudeville gods how he is to be routed back.

Joe Smith and Louise Alexander, the dancers at present in vaudeville, will probably leave for Paris, the home of the "Apache," before long. They close their western tour because the managers out there left little more than the billing in the act. On Monday the couple appear at Hammerstein's.

The St. James Amusement Co. is operating the Duval Theatre, Jacksonville, Fla., for vaudeville. This is its second week. Seven acts and moving pictures are shown. Eddie Darling of the United attends to the booking for the house, along with the Atlanta, Ga., theatre booked through the same office.

Saturday morning Clifford O. Fischer left for London. A few days before, Clifford settled his lawsuit with William Morris. Had Cliff made known his sudden sailing, many friends would have been pleased to have bidden the agent good bye. Cliff makes up his mind so suddenly, you see. Shapiro, the music publisher, regrets Cliff did not stop in to see him before leaving.

Lee Harrison, the "who's who feller," opens in vaudeville at Atlantic City May 17, entering Hammerstein's the week following, and closing a short tour of the twice daily over the Williams time. Mr. Harrison may again sign for a Ziegfeld show next season. With the Metropole closed Lee may also take an engagement with a roof production during the summer.

Maudie Odell has informed Eddie Pidgeon unless 36 photos of herself, delivered to the Morris office through its London branch are returned to her, she will lodge a complaint with the British Consul in New York. Mr. Pidgeon, Morris' general press representative, says if her three dozen photographs are returned, then he wants back the 15,508 lines of free advertising she received while appearing in the Morris houses.

A cartoon of Lily Lena recently printed in VARIETY and credited to The Omaha Bee appeared in The Omaha Daily News on April 7. It was drawn by Doane Powell, The News artist while Miss Lena appeared at the Orpheum. The News asks that the error be rectified, and it is, with pleasure, for the News is some paper. On every letter sent out of its office, the circulation of the day previous is typewritten. On April 22, the News circulated 54,681 copies. If they would advertise that around New York, Omaha would have a better standing in the east.

**STRICT ON EASTERN SHOWS.**

Next season will be the strictest of them all for Eastern Burlesque Wheel attractions, according to an official of the Columbia Amusement Co.

Not altogether pleased with the showing on the Eastern Wheel this season, the executives of the Columbia Co., which controls the Wheel, have decided that radical action will be taken against any organization on the circuit within six or eight weeks after the opening date that does not bring a marked production up to the standard set, or the requirements made by a censor committee after reviewing the show.

On Monday ground will be broken at 47th Street and Broadway, New York, for the new Columbia Theatre to be erected there. It will be a spoke in the Eastern Wheel when completed.

The same official, in speaking of the Wheel's Broadway theatre, said the regular Wheel shows would play the house, augmented by a stock chorus of from sixteen to twenty girls. No estimate would be given by the Columbia man of the percentage of shows on the Wheel he thought would be permitted to enter the theatre as a week's attraction, but the question brought the observation regarding the future calibre of Eastern attractions.

**THIEFS SHOW IN STORAGE.**

Two of the specialty acts with M. M. Thiese's "Wine, Woman and Song," which closed in Cincinnati last week, have submitted themselves to the vaudeville managers. They are Thiese's Harmonists, a male quartet, renamed "The" Harmonists, and Allen Oogian and Max Armstrong's American Pony Ballet. The latter act opens May 10 at Union Hill, N. J., booked by Ed S. Keller.

Meanwhile the production of "Wine, Woman and Song" is in storage in Cincinnati. Mr. Armstrong said this week that there were no claims against it except the one that was filed against the property when the show played St. Louis. The future of "Wine, Woman and Song" has not been decided upon. It was to have played Columbus, O., this week.

**AFTER BURLESQUE, "YIDDISH" SHOWS.**

Chicago, April 29.  
The last four days in May will have David Kessler, the "Yiddish" actor, at the Empire, the regular burlesque season at that house terminating about that time.

The theatre will be remodeled during the summer, a rathskeller being one of the innovations.

**GERARD'S BROADWAY COMPANY.**

Chicago, April 29.  
A new burlesque has been provided the "Follies of the Day" by Barney Gerard. The company which finishes the regular burlesque season this week at the Folly will leave for New York Saturday. Mr. Gerard is here rehearsing the new material.

In the New York cast at the Lincoln Square will be Sam Sidman, Larry McCale, Gertrude Hayes, Harry Fox, Miller-Sisters, Ida Sturges, West and Williams, "Our Boys in Blue" and a chorus of twenty-eight.

Techow's Cats joined the bill at the Hippodrome Monday.

**WOULDN'T STAND "A CALL."**

Indianapolis, April 29.

While "The Jolly Girls" were here last week, Violet Davis, a chorister with the troupe, swore out a warrant for James Collins, the stage manager, alleging he had abused her shamefully in language before the entire company. The company appeared one after the other, testifying they were not near enough to the argument to hear it distinctly. The court decided that Collins' talk was not fit for publication, fining him \$5 for the extravagant language employed, but dismissing the charge of disorderly conduct.

Violet's other name is Helen Macademus. She hails from Philadelphia. The stage manager's complaint was that Violet grew too familiar with patrons in the boxes, and had a captivating smile which was always working. Violet said in court: "Of course, I smile. The show's no funeral."

The two weeks' notice has passed, but the company closes next week. The show's manager offered the girl two weeks' salary in advance and her transportation to Philadelphia if she would leave immediately. Vi says she likes the show business, and will stick around just for spite.

**INMAN DIVORCE DISCONTINUED.**

The suit for divorce brought by Mrs. William Inman against "Billy" Inman, a member of "The Golden Crooks," was discontinued by Supreme Court Justice Hendricks on motion of Jones, McKinney & Steinbrink, attorneys for the defendant.

It is said that Mrs. Inman, who is known on the vaudeville stage as Anna Doherty, agreed to the discontinuance, and friends of the couple anticipate a reconciliation.

**LOUISVILLE GAYETY COMPLETED.**

Louisville, Ky., April 29.

Within a week or so the Gayety Theatre, Louisville, over which there has been a good deal of litigation, will be practically ready for opening. The inauguration of Eastern Wheel burlesque, however, will be postponed until September, the house remaining dark meanwhile.

**"BEHMAN SHOW" EXTENDS SEASON.**

Providence, April 29.

The "Behman Show" will have a supplementary season, playing at the Murray Hill, New York; Casino, Philadelphia; Gayety, Baltimore; Gayety, Washington, and Olympic, New York, before closing.

**MONTH'S RUN FOR WATSON.**

William B. Watson has entered into an agreement with George W. Rife for a four-weeks engagement at the Bijou, Philadelphia, with his burlesque organization.

The run commences May 17. An entire change of vaudeville features will be made weekly during Watson's stay there.

**KETCHEL FOR ENGLAND.**

London, April 17.

It has been announced semi-officially that Stanley Ketchel is coming over here for an appearance in the English Halls. Jimmy Britt this week received a letter from his brother Willis in which Willis said he would travel with the heavy-weight and aspirant for championship laurels and engineer his tour. Ketchel will arrive May 4.

**CHORISTER'S SAD DEATH.**

Toronto, April 29.

After vain efforts to learn her identity a chorus girl in Williams' "Imperials" was buried here last week in Mount Pleasant Cemetery. She died in the Isolation Hospital of scarlet fever, after being removed from her hotel.

The girl joined the Williams organization in Paterson, N. J., several weeks ago giving the name of "Bessie Harrison." She kept to herself and withheld all information of her life and identity from the others in the company. Lilly Newell, her roommate, knew nothing about her except that she came from New England and that her father was a confirmed invalid.

Monday afternoon and evening the girl did not report at the theatre. Tuesday Nick Murphy, property man, called at the hotel, finding her almost delirious. She was raving piteously that she could not reach the bell in her room. A physician was called and immediately pronounced it a case of advanced scarlet fever. The patient was removed to the Isolation Hospital. She died a day later.

After trying to locate the girl's family members of the company and the local T. M. A. subscribed enough money to pay funeral expenses. Services were held on Friday, all the members of the company following the stranger to the cemetery.

**MINSTRELS AT EIGHTH AVENUE.**

When the present burlesque bookings come to an end at the Eighth Avenue Theatre, either next week or the week after, a minstrel organization of colored people, now being put together by Al Mayer, will take possession of the house.

The company will include 32 people, and will use an old title, "Isam's Octorooms."

**CHARGES PIRACY.**

Thomas W. Dinkins, the Western Burlesque Wheel manager, has notified Edward Lee Wrothe, formerly of Bickel, Watson and Wrothe, that the sketch he has been using in vaudeville is a pirated version of his old burlesque "The Utopians," and that unless he ceases to play in it without authorization, legal proceedings will follow.

"Mr. Wrothe played for me in 'The Utopians' some years ago," said Mr. Dinkins this week. "A few days since word was brought to me that he was using the manuscript of that piece at the Murray Hill Theatre. I notified both Mr. Wrothe and the management of the Murray Hill that the manuscript was my property, and demanded that the pirated sketch be discontinued. I did not myself see the sketch, but I had it reviewed by a man who was in the cast at the same time as Wrothe."

**SCRIBNER TAKES BACK "GLORIES."**

The Eastern Burlesque Wheel show "Morning Glories" has returned to the possession of Sam A. Scribner. Mr. Scribner will newly equip and may name it, sending the production out next season under his own direction, giving the general manager of the Eastern Wheel two companies on the circuit. Scribner's other is his "Big Show."

Last season Weber & Rush produced and presented "The Morning Glories." This year Harder & Hall, a couple of legitimate managers, held the reins.

**AL. REEVES GETTING CREDIT.**

Toronto, April 29.

Manager Thos. R. Henry of the Gayety, this city, has outdone himself in the compiling of a four page herald for the coming of Al. Reeves' "Big Beauty Show" at the Gayety, May 10.

The Herald is all about Reeves and his show, with many illustrations. It has a little something on any like publicity device for a circus. In the sheet Mr. Reeves is shown with a couple of automobiles; he is claimed as one of Canada's favorite sons, and it is said "The World Knows Not His Equal."

Delving into the comedian's private history and affairs, Mr. Henry has discovered he holds stocks in the Columbia Amusement Co., Pennsylvania R. R., Brooklyn Rapid Transit, New York Central, Bell Telephone, Amalgamated Copper, American Sugar, Consolidated Gas, United States Steel, Western Union, besides having an interest in 40 theatres and being the sole owner of Al. Reeves Theatre, Atlanta, Ga. The only thing Mr. Henry forgot to present Mr. Reeves with was a block of Standard Oil stock.

At the bottom of the Herald is Al. Reeves, famous password (bar or box office) "Give Me Credit, Boys." In this instance Toronto wonders whether that line goes for Reeves or Henry. Both are entitled to it.

After finishing writing the Herald in Toronto, Mr. Henry had it printed in Montreal.

**WHEEL TOUR CLOSES.**

This is the last week of the regular Western Wheel tour. A number of the shows close to-night; others will continue along for a few weeks on bookings made by their individual managers.

The question of continuing the Western "pool" has not yet been decided. Ten days ago a comparison of figures showed "The Merry Maidens" at the head of the pool list, with net profits of about \$9,000. Miner's "Americans" was well along toward the top. Some of the shows declared profits as low as \$1,500.

Several western houses will remain open during the summer, using a moving picture and popular priced vaudeville show. Such a plan goes into operation at the Empire, Newark, May 8.

**REBUILD WESTMINSTER.**

Upon the close of the season in the Eastern Burlesque Wheel houses, the present Westminster Theatre, the Columbia Co.'s stand in Providence, R. I., will be torn down, and a new house, at an expenditure of \$250,000, according to one authority, will replace it. The contracts have been let with the condition that the building be ready for opening next fall. George H. Batchellor, who recently rebuilt his Boston theatre, formerly the Palace, is the owner of the Westminster.

With this and another new house planned for Omaha, the Columbia people will have seven new theatres ready for opening upon the commencement of the 1909-10 season.

In Kansas City the Majestic will be replaced with a new house. May 10 the Majestic goes into moving pictures and vaudeville under the management of Thomas Hodgdon, the present resident manager. It is his enterprise. The new house will be called the Gayety. Alterations will also be made in the Century Theatre (Western Wheel), Kansas City.



# HAMMERSTEIN'S

PERRY LEVY

MISS DALEE GASTON

MR. MARSHALL FARNUM  
(Circumstantial Evidence)

EDDIE LEONARD

MISS DOROTHY ROGERS  
(At the Waldorf)

FRANK MORREL

## A MOST POPULAR BILL

APRIL 26<sup>th</sup> '09

MIKE SIMON  
Stage Manager Hammerstein's

PARKS AND SONS  
(Management, Aaron Parks)

DELPHINO AND DELMORA

THE GORDON BROS.  
(Assisting Eddie Leonard)

London, April 20.

B. Obermayer has returned to London after a three weeks' trip on the Continent.

Hill and Whitaker are back in London playing a few of the [Stoll] houses in town.

Harry Kraton, the hoop-roller, will open in London next week, playing the Hackney Empire.

Probst, the whistler, is over here and will probably have a showing in the halls soon. Arthur Buckner is arranging it.

Tim O'Connor is a dancing "kid" and ought to get along in the business. He is working at the Bedford this week.

Nipper Lupino Lane at the Coliseum is showing that he is one of the best eccentric and acrobatic dancer in these parts.

A report from Brussels says that "The Rain Dears" were a big success at their opening at the Alhambra, in that city, this week.

The Tossing Austins will leave the last of this month for the States, where they have about three months' time in the parks booked.

The Martin Brothers have returned from an eight months' trip on the continent. They expect to sail for the States in a few weeks.

George Barclay, whose condition two weeks back was very serious, is reported as recovering, and it is expected he will be about very soon.

Keen and Waller, two tumblers at the Coliseum, were the big scream all week. They certainly do some real new ones on and off the table.

Frank C. Bostock stated the other day he had no interest in the American Wild West Exhibition which will open in a few weeks at Earl's Court.

Fred Lindsley has just received contracts that will send him over the Orpheum Circuit. The booking was done through the Paul Schultz Agency.

Blake and Amber have completed most of their time over here, and have stopped signing contracts until after they present their new act, now under way.

Jack and Evelyn, at the Bedford this week, created the usual big scream. Jack is one of the best of comedians when it comes to getting the local stuff over.

Albert Rees gives imitations of musical instruments. This week at the Coliseum he is singing "Home, Sweet Home," in Chirgwin's voice, and is getting away with it.

Another Lupino is shown at the Standard this week. Wallace Lupino, the youngest of the family on the stage, is getting away nicely with a series of dances.

Hal Godfrey and Co. will fill in an open week at the Grand, Hanley, next

# LONDON NOTES

VARIETY'S LONDON OFFICE.

410 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

week. Paul Murray, who is handling Mr. Godfrey exclusively now, fixed the engagement.

The New Kilburn Empire opened this week, playing to capacity business. The house has a seating capacity of a little over 3,000, and is the latest addition to the Gibbons Circuit.

The Frank L. Gregory Troupe have been booked at the Empire for May 10. Paul Murray did the booking. Ritter and Foster have left London for a three months' tour of the provinces.

Gallager and Bannon, who opened so big at the Empress, Brixton, in "The Battle of Too Soon," were immediately engaged for an indefinite run at the Palace, London, where they open April 26.

Mia Madeleine, the Coliseum dream dancer, is in her second week, and it pleases everyone to know that this is her last.

It was reported that all sister acts had been put out of business some time ago. But evidently the Lavender Sisters were overlooked. This pair, who wear only lavender costumes, are working the Bedford this week.

W. H. McCarthy, secretary of the Vaudeville Club, is up and doing after a long siege of sickness. Tom Case, manager of the club, is attending to his duties as usual, after being down with influenza.

"The Bower of Melody," B. A. Rolfe's new act, has been booked for three months in England. The act appeared at the Coliseum a few weeks ago, with no time booked ahead. The Paul Schultz agency is handling it.

Fred Maxwell has another dramatic sketch at the Bedford. Maxwell is ordinarily a fair actor, but in this case, as the boy orator, boosting for the British workingman, he is not. "Dick Dare, M. P.," is the sketch.

Wilkie Bard is back in London playing the Tivoli, Oxford and Paragon this week. He is handing out a new tongue twister. It is called "The Leith Police Dismisseth Us." Bard gets a whole lot out of this number with the aid of an assistant who does a lipping souse.

Last week at the Tottenham Palace Percy Henri played on sharing terms. The arrangement was made after the management wanted to be let down on the contract. Percy claims that his regular salary was doubled.

Paul Murray, the manager of the Morris London office, has received word from the executive offices in New York, according to report, that he will not be released to join the combination. Mr. Murray's intentions have not been divulged.

For a big musical act the Elliott Savonas, playing the Coliseum, have a lot on most of the others. Their stage setting is a big part of the offering. The selections played are much too long. As the act stands now, the audience becomes pretty weary during the longer selections.

It will interest some of the Yanks that know the German Club here to learn that "Willie," the former manager of the club, has retired. The little club is now under the management of F. Siegerist, better known as the "Master." The "Master" was manager before Willie took charge, about two years ago.

Henrietta De Serris is at the Palace with her art studies and shows one of the best acts in this line. Carlton is doing his single act at the Palace this week and gets a lot of fun out of a few card tricks. Carlton has a good bunch of talk that goes with his tricks, although it seems as though this is delivered a bit too swiftly for his audience.

Lola Lee, the Indian snake dancer, has departed somewhat from the beaten track. She is doing a ballet dance in one while they are getting the snakes ready for her. The dance does not amount to much, but it serves its purpose. As for the snake dance, Lola has been working steadily, so that's the answer. She is playing the Standard Music Hall this week.

It looks as though the Coliseum were in for a bunch of trouble that will be settled only in the courts. A music hall license specifies a limited number of talking parts and a limited time that sketches shall run. The Coliseum and Hippodrome have evidently violated this law, for summonses have been issued against both. There is a cry over here now for one license to cover both music hall and legitimate theatres.

The officials of the London County Council in making up the free band concerts in the public parks, have indicated their disapproval of American "cake walk" or "rag time" music. Among the songs and melodies specifically banned are "Suwanee River," "Georgia Camp Meeting," "Way Down in Tennessee," "In Ole Kentucky," "Happy Days in Dixie" and a score of others of the same sort. In their place the programs will include the music of Chopin, Beethoven, Wagner, Schumann and even Tchaikowsky.

Maud Allan has encountered many difficulties on her tour of the provinces. The Finance Committee at Liverpool refused to permit the use of St. George's Hall for the exhibition of her "Salome" dance on May 11 and 12, and protest was made at a meeting of clergymen at Preston Guildhall against a demonstration of the barefoot dance there. A representative of the dancer informed the Mayor that Miss Allan would not give her "Salome" number without his permission. It is understood

that she will appear, but in some dance other than that of "Salome."

## HOLBORN EMPIRE.

London, April 20.

A very slow and uninteresting bill at the Empire, in Holborn, last week.

Primavesi, juggler, has nothing new in juggling, but perhaps a little comedy worse than the usual.

Talberto and Douglas do a knock-about comedy number that would be among the best if it were not spoiled by an attempt to make the affair a patter act. The falls and some of the tricks are good to watch, but the pair insist on talking.

Carney and Armstrong are a couple of real clever patter comedians. Their opening is funny enough to pull them through. One makes apologies to the audience for the other's non-appearance on that evening, and goes off to make a change when the "non-appearing" fellow walks on. The talk that follows is fast, and the boys were a real hit.

Hal Forde has brightened up his material a little and is developing into a very funny fellow. Albert Rees is still singing "Home, Sweet Home," with the falsetto, and getting away with it. Four good dancers are doing an act called the "Six White Boys." The four can use their feet finely. The Pender Troupe went big at the finish. The first part is a "rough house" that doesn't help the act any. Evelyn Taylor sings, dresses in boy's clothes and takes herself seriously. The Rawsons are a couple of "kid" wonders whom the house liked, but it would be a tough job to discover why. Frank Seeley sings one comic song. He is really not so bad as that, though. Fred Edwards and Bertha Northam in "Kleptomaniacs" were the customary laughing hit. This pair are the real clever sketch team over here, and Miss Northam is not a very small part of the act. Lew Lake and Co. always have things their own way. The big numbers that Lake puts on appeals to patrons of halls of this kind. Lake is a very good comedian and every one seems to know it. The 12 "Jolly Dutch Girls" were there.

## JOHNSON TIED UP?

London, April 17.

There is likely to be a contest over the engagement of Jack Johnson for the athletic carnival to be put on at the Aldwych Theatre. Seymour Hicks has declared that he has secured Johnson for the occasion at a salary of \$1,500 a week. Nevertheless the Gibbons Circuit has the fighter under contract and if he attempts to play the Hicks engagement there is every prospect of a controversy.

Emilla Rose and the Mangen Troupe open at the New York Hippodrome May 10, playing for the remaining three weeks of the season there.

A statement issued by the Berlin Wintergarten giving the amount of commissions received by the different agencies booking for the house has the Marinelli office at the head with sixteen thousand marks (\$4,000) received during the Wintergarten's fiscal year. The second high agent received seven thousand marks.

Reggie De Veuille, the "Apache" or twisting dancer of "The Moulin Rouge" has placed himself for vaudeville with Jack Levy.

# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, April 19.

Gaston Habrekorn, the present director of the large popular music hall on the Boulevard Voltaire, known as the Ba-Ta-Clan (which he is trying to dispose of for this summer), is very enthusiastic about a new project he has of creating a new hall in Paris. During an interesting chat I had with him he unfolded his plans, which, although somewhat chimerical, seem feasible. He would fain create three establishments under one control: the first an elegant music hall modeled after the London Empire, with a popular gallery but catering to a fashionable audience; the second a popular concert hall with cheap seats right through, and the third an elegant theatre with only stalls at about \$3 to \$4 each. This will require a large capital, but Mr. Habrekorn assured me he had the necessary backing, and that one multi-millionaire gentleman, well known to all the automobile trade, felt the same enthusiastic confidence in the project as he himself.

No site has yet been fixed, but a most suitable spot would be the Casino de Paris, the Apollo and the Theatre Réjane, which could all be joined under one roof. Another might be the Red Mill. I suggested the Hippodrome, but M. Habrekorn shook his head. I could only admire the manager's ardor, who considers his dream almost realized, and obtain the promise he would inform me as soon as anything definite is settled.

The Schwartz Troupe of imitators opened at the Folies Bergère on April 16. Chris Richards remains another week, and likewise the Sisters Kaufmann. The revue is still playing to capacity.

The Marigny will probably open on May 1, as already announced in these columns. Messrs. Borney and Desprez have engaged Otero for September—rumor says at \$5,700 for the month. The first headliner will be Moritz, the clever monkey.

C. Bannel has also Peter (late Peter Consul) booked for the Folies Bergère for May; so with "M. and Mme. X," the marvelous couple (who now ride a tandem), we shall have real apes performing at three of our principal music halls.

On the other hand, at the Jardin d'Acclimatation, the zoological garden in the Bois de Boulogne, we have a Lilliputian city with a big company of small people, where they have their own circus and theatre. You fancy yourself a real Gulliver. Among the performing element of this vast troupe of about 150 midgets are The Franco Midgets, Dutch illusionists; Willy Gabrim, the Polish swell; the 13 Scheuers, tiny eccentrics; Colibri Sisters, divettes; Bengalis Brothers, comics; Mlle. Jos-Jos, chanteuse; Ludwig (aged 21 years, 21 inches tall) lightning cartoonist; Count and Baron Magri, of authentic nobility (from America!); Magri Brothers, who were in Paris in 1807, and who are

reputed to be warm friends of Roosevelt; Walter, the rich Austrian, who has followed his "compatriots" to the French Lilliput by pure atavism; Smaun-Sching Hpo, gymnast, and many others.

The revue at the Gaieté Rochecouart, and Polin, the comic military singer, are the attractions, Mayol, the most popular French serio-comic singer, will be the star at the Moulin Rouge for May. Joseph Hart's "Rain Dears" will top the bills at the Alhambra next month.

The net taking for admission to the music halls of Paris during the year 1908 have just been published. The list shows the following results:

Folies Bergère.....\$293,000	Ambassadeurs.....85,115
Olympia.....220,020	Casino de Paris.....83,185
Alhambra.....161,541	Gaieté Roche- couart.....99,065
La Cigale.....139,943	Jardin de Paris.....89,000
Scala.....130,275	Nouveau Cirque.....132,785
Eldorado.....129,120	Cirque Médrano.....97,276
Marigny.....110,400	Cirque de Paris.....45,000
Apollo.....108,098	Bal Tabarin.....71,005
Palais de Glace 103,450	
Ba-Ta-Clan.....96,118	

It should be taken into account that although the takings are given for a full period of twelve months, the principal halls in Paris (and the first eight on the list), are closed yearly for about ten weeks (July to September). Many of the others are closed for a much longer period, the Ambassadeurs and the Jardin de Paris, for instance, which are exclusively summer resorts, are only open between May and end of September.

The takings of the principal 22 theatres of Paris, including the Opera, amount to \$4,524,712 in 1908, compared with \$4,584,910 in 1907, making a decrease of \$60,198. This is exclusive of the above music halls.

# THE WOMAN IN VARIETY

By THE SKIRT.

For a big woman Mrs. Gardner Crane, at the Alhambra, was most becomingly gowned in a violet chiffon, the skirt having a hand-painted border. The coat, a perforated affair, was of velvet of a darker shade. Very few women of Mrs. Crane's build could have gotten through that gate as gracefully and looked none the worse for wear.

I should hate to state how old Vinie Daly looks with the yellow light on her. But I'm sure if Miss Daly were to see herself in that light she would discard it forever. The green satin costume, even with a Spanish mantle, is very becoming; also the second change, a pink crepe, is very pretty, although the skirt hangs miserably.

J. Pearlstein, manager of the Grand Opera House at Syracuse, has the proper idea about his orchestra. Not a musician is allowed to leave his seat after the performance has once started, Mr. Pearlstein says he considers it an insult to the artists and the audience to have the musicians dodging back and forth under the stage when their services are not required.

"The Candy Shop" turned out some very pretty costumes if nothing else. Louise Dresser was stunning in two gowns, one a black messaline, heavily embroidered and inserted with lace. The second was a black satin with a coat of point lace, with which was worn a large black hat completely covered with white willow plumes. Maud Fulton wore one especially pretty frock, a pale green silk with panels of lace in a darker shade of green. By far the catch-

iest costumes in the chorus were those the pony ballet wore, bronze silk with rose underdressing.

The green broadcloth dress worn by Dorothy Rogers upon her first appearance in "At the Waldorf" is the only costume worthy of special mention. It is cut perfectly straight, its only trimming a row of jet buttons reaching from the neck to the hem. A person near me remarked she looked like a billiard table. Miss Rogers' second dress, a jet princess, was not over-becoming. In the straight Empire Miss Rogers looked thin, but in the black not so much so. The show girls in the act are the same stereotype style we are all so tired of.

## READY TO APPEAL.

The trial of the action commenced by New York City against the American Theatre under the Douell ordinance to collect the penalty of \$500 for violation of the local statute was held Thursday before Justice Greenbaum in the Supreme Court. Judge Greenbaum also presided at the trial earlier in the week of the City vs. Hurtig & Semon in a similar case.

The City, through the Corporation Counsel, asked the Court to direct a verdict in its favor after the testimony for the prosecution had been presented. The evidence all related to the character of the performance given on a recent Sunday at the American.

George M. Leventritt, appearing for the theatre management, opposed the motion of the Corporation Counsel and asked the Court to dismiss the action on the ground that the Douell ordinance particularly specified there must be a wilful violation before the penalty could be collected. Mr. Leventritt claimed no proof had been offered that the violation, if any, was a wilful one on the part of the theatre management.

The Court directed briefs to be submitted by Tuesday next, taking the case from the jury.

The points involved in the action for the guidance of the local theatrical managers have determined William Morris, Inc., which operates the American, to appeal the decision if it should be adverse. The appeal will be made on technical points of law, without attacking the legality or validity of the ordinance.

## JACK McLALLAN AND MAY CARSON.

Jack McLallen and May Carson are America's representative team of roller skaters. They present an act fairly gleaming with novelty, and the number is, with little doubt existing, unique among skating attractions on the stage.

The work of Mr. McLallen and Miss Carson embraces every known style of skating, including fancy, trick and many odd dancing conceits they have originated. The act carries special scenery depicting a scene in Toyland. They appear as automats.

William Morris has placed the pair under contract for many weeks in this country, after which Mr. Morris intends sending the novelty to Europe.



WORK AND OWER.

The well known European eccentric comedians who are at the Colonial this week. Direction, AL. SUTHERLAND.



## ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, April 26.

Editor VARIETY:

I read the advertisement of Jawn Johnson, Ed. Reynard's other "dummy," in VARIETY on Saturday, but I'm all in. I won't have another cent to myself until the fall. Reynard gave me two weeks' notice Saturday night at Syracuse, saying the season would close in Albany May 15.

If you won't mind slipping this through for me in the paper free, I'll just hand a little panning to that Jawn Johnson, who says he is as good as I am in the act. I'm the constable, Seth Dewberry. I'm the feller what says "Do that again" and "Gol darn yer." Then at the finish I drive the dog across the stage shooting off a revolver. And I have to arrest Reynard, and then I take curtain calls all alone.

Now, what does Jawn Johnson do or does. He only makes those funny answers what somebody tells him, but I do or does the real work. It was pretty raw for Reynard to stand for that Jawn Johnson handing any thing to me. I've stuck to Reynard longer than he has, and I'm well known in the profession. All my friends will think I'm a shine now.

Who did the business at Keith's, Syracuse, last week? Alice Lloyd was there, just ahead of us on the bill which we had to close, and the house was packed jammed at every performance. Who did the business? Go ask Joe Pearlstein, the house manager. He knows. Tuesday night Joe says to me while the pictures were on, "Gol darn yer, it's a tough spot, but nobody moved." All over Syracuse the people were saying "Do that agin; do it agin, gol darn yer."

I'll give it to Alice. She's the candy kid, but I'm there, too, and Jawn Johnson—why, he's made of soft wood anyway, so what could you expect?

I've got my notice so I don't care, and if Reynard thinks Johnson is a better dummy than me, he can fire me for good; I'm through.

*Seth Dewberry.*  
(The real cheese with Ed. Reynard's ventriloquial act).

Hartford, Conn., April 24.

Editor VARIETY:

I am informed Mr. Frank Morrell, appearing at Hammerstein's, is using "The orchestra-standing-for-the-Gentlemen-be-seated" gag. Now, while the same has been used by every minstrel company for years, I was the first to use the "gag" in vaudeville theatres. I first introduced it at Hyde & Behman's Theatre, Brooklyn, N. Y., week Nov. 1, 1897, making my entrance with a pair of bones in each hand, and after rattling them a few times, said to the orchestra (who were standing) "Gentlemen, be seated." It was the opening speech of my specialty, "Paddywhiski."

I don't write this to take away laurels that may be coming to Mr. Morrell, but in case of any doubt over the above I can refer you to Wm. Slafer, who conducted

the orchestra, and his musicians at Hyde & Behman's, season of '97-'98.

*Will H. Fos.*  
(*"Paddywhiski."*)

Boston, April 19.

Editor VARIETY:

I notice "Kentucky Belles" has an act mentioned as O'Malley and Golden, "Tanglefoot Dancers."

This title is and always has been ours, as you well know. We are recognised with same on both sides of the Atlantic.

"Tanglefoot" is a description of our own style of dancing.

*Tanglefoot Daly.*  
(*Daly and O'Brien.*)

New York, April 28.

Editor VARIETY:

Perhaps it will please you to know that on account of the greatly increased demand for furnished apartments, due entirely to my advertisement in VARIETY, I have been compelled to increase my business by taking the property 778-778-780 Eighth Avenue, between 47th and 48th Streets, containing 39 apartments, whereby the wants and desires of hundreds of artists who want a place like home may be gratified.

These new apartments will have electric light and telephone in each.

Trust this letter of sincerity will bring you increased business, such as the advertisement has done for me.

*Louis Edmonds.*

Danville, Ill., April 24.

Editor VARIETY:

I wish to tell the member of "The Cow Puncher" Co. that told me last night that the dog "Peaches," advertised in VARIETY, was the grandfather of her dog, that she scored a "knockout."

I could not come in to time to inform her that "Peaches" had never been bred, and that it was against all laws of nature for her to ever become a grandfather.

*Jennie Platt.*  
(*Gavin-Platt-Peaches.*)

Palace Theatre, London, April 14.

Editor VARIETY:

With reference to the enclosed from VARIETY, I think it only right to let you know that there is absolutely no truth whatever in the statement that any negotiations are on foot for joint bookings, or that Mr. Barassford would engage artists for the Palace in connection with a tour of the Pavilion, Glasgow, and the King's, Edinburgh.

As I have said on several occasions, although we have been approached by some of the bigger combinations, there is no probability of this house joining in other syndicate or "combine," and I shall continue to do the bookings in an independent manner, the same as heretofore.

My co-directors and myself are of the opinion that individuality is one of the best features to strive for in running a

## THE PASSING OF THE METROPOLE.

By WALTER C. KELLY.

(WITH APOLOGIES TO EDGAR ALLAN POE.)

Fill your glasses, men and women, fill them until they're brimming;  
We must drink a toast to-night we never drank before.  
Drink in reverence to the soul of old Mother Metropole,  
Her weary midnight vigils now are o'er  
All the heartaches and the troubles (which Corae Payton often doubled)  
Have like the mists of morning passed away;  
And her years of faithful work bringing wine to Eddie Burke,  
Will only be a memory of far off yesterday.  
No more the clash and rattle of some wild pinochle battle  
Will mar the quiet slumbers of the night;  
And the copper on his post will be as lonesome as a ghost,  
For Clemons, Haggerty and Kraus at last are quiet.  
Should you hear a long, low moan 'twill be naught but Louis Cohen  
Weeping gently like a lad locked out at night;  
After all his years of toil and defeat of Major Doyle  
To lose his old home now doesn't seem just right.  
And poor Senator McCarren back to Brooklyn, bleak and barren  
Must like some weary pilgrim wend his way,  
While "Big Tim" is softly sighing and Lee Harrison is crying,  
With Annie Hart and Maggie Cline both turning gray.  
Where the thousand public idols who sat here and drank from seidls  
Dreaming of the other triumphs yet to come.  
All their hopes; all their fears; all their laughter; all their tears;  
You heard them all, old lady, and now your task is done.  
But throughout the coming years, we will hold your memory dear,  
All the faithful who have worshipped at your shrine;  
Future scribes will write the story of Broadway in all its glory,  
Paying tribute to the Metropole; George and Johnnie Considine.  
And when the Master of us all sends out the final call  
To book us for the tour which ends on Judgment Day;  
The going may be hard, but we'll stick it out, old pards,  
If we can only find a Metropole along the way.

house of entertainment, and this becomes at once lost if a house becomes merged into a syndicate or "combine."

*Alfred Butt.*

Baltimore, April 27.

Editor VARIETY:

In reference to the statement made by the weak member of the Empire City Quartet, regarding Edw. Lang, manager Gotham Comedy 4, will say that he has not one word of truth in his entire assertion.

I have proof that his brother Harry sent for me to do the act, and also gave me permission and promised to book my act in small houses of the big circuit at a salary of \$350 a week, and who called me and the other members of Gotham Comedy 4 to his music publishing office to learn two of his numbers, which we did, and who also asked me to come to the Alhambra Theatre to learn the act, which I never did, as I thought my own comedy was strong enough as it stood.

As regards the act not playing in a regular theatre as yet, will say that if this man without brains will make a wager that I have and got fifty dollars more than the amount stated herein. I will prove it, but stayed away from regular theatres this season, as the clubs paid us better.

I must say I have the greatest respect for the other three members of the firm, but they should teach the other to tell the truth.

*Ed. Lang.*  
Manager Gotham Comedy 4.

New York, April 27.

Editor VARIETY:

In VARIETY last week an article entitled "Atlas Turns Over Bookings" might be misleading and place the Atlas Booking Circuit in a wrong light.

An arrangement had been made by us

with the Knickerbocker Booking Co., whereby certain things are to be looked after by the latter company, but all such contracts will nevertheless bear the name and be the contracts of the Atlas Co. In no event was it contemplated that the Atlas would cease to be a booking office, nor is it the intention of this company to deal only in park and fair attractions, as intimated by the article.

*Atlas Booking Circuit,*  
Max Rosen, President.

New York, April 28.

Editor VARIETY:

I have noticed in VARIETY that Mr. William Josh Daly claims to be the originator of the act known as "The Dixie Serenaders" and that he was going to revive the act with six white people playing in blackface.

I want to state that he is not the originator. I originated the act and the name "Dixie Serenaders" in conjunction with Mme. Dempsey in October, 1905. I submitted the name to the five other members of the act and we all agreed upon it at Mr. Harry Von Tilzer's office, where we were rehearsing. I tried to copy-right the title, but learned I could not copyright the name "Dixie."

There is an act by the name of "Dixie Serenaders" at Lubin's Palace, Philadelphia, this week. It is not our act. Any act using that name is an imposter.

We have appeared in all the best houses of the country under this title and the managers know us to be the original "Dixie Serenaders."

The act is booked and has been for the last three years by Mr. Al. Sutherland. The only connection Mr. Daly ever had with the act was in the capacity of agent.

*Leon Williams,*  
Manager "The Dixie Serenaders."

# OPPOSITION'S FIRST ANNIVERSARY.

(Continued from page 3.)

at the American, New York, turning that house from a lukewarm attraction even with a big drawing bill into a howling success with any old show at all.

The leasing of the American Music Hall, Chicago, formerly the Garden, was termed a ridiculous move by his adversaries in the vaudeville game, but the American, Chicago, jumped into favor from its opening day.

Mr. Morris' latest, The Plaza, New York, bids fair to follow the Chicago example. The handicap at each theatre is the capacity, a defect in both which will be remedied during the summer months.

The Morris Circuit has to its credit for the vaudeville season ending many acts and novelties, native and foreign. Due to the size of the circuit and the limited booking scope, there has been some annoyance caused acts through enforced idleness or lengthy "jumps," but the complaints in the main have been made by the foreign turns. The Americans as a rule have been guided by the desire to aid and uphold "the opposition."

The "blacklist" maintained against the independent circuits by the large vaudeville booking agency proved no hindrance to Morris. A great many people are of the impression that the "barring" proclamation issued against Morris has been his greatest benefactor this season. It is matter of record that following the issuance of the edict that any act working for Morris would be "barred" for two seasons brought the opposition manager an influx of the best numbers.

Many guesses and surmises have been uttered by the competing managers as to the financial sponsors for the Morris Circuit. No one seems to know. The "information" given to the large agency managers may be easily traced to its source. That part of Mr. Morris' vaudeville enterprise being of a purely private character, he is not questioned by anyone on the subject, and no definite information has leaked out.

Felix Isman has been often mentioned in connection with the financial end of the Morris Circuit. It is universally accepted that Mr. Isman has invested either directly or indirectly, but the best informed say his investments are far below the share of the concern he receives the credit for. Another financially interested party named is young Tim Sullivan, while Mortimer Schiff, son of Jacob H. Schiff, of Kuehn, Loeb & Co., the wealthy bankers, is also spoken of.

Many reports have been spread regarding the condition of the Morris Circuit for the purpose of injuring it. These "rumors" and "I heard" have been helped along by Mr. Morris himself. Only lately when met on Broadway by an agent he knew would repeat anything he said to his opponents, Morris replied to an inquiry of "How are things going?" "Oh, I'm almost through. If they ask you 'down the street' how I am getting along, go as far as you like." The same afternoon, Morris signed a ten-year lease for the Greenwall Theatre, New Orleans, renewed his lease on the Orpheum Theatre, Boston, for twenty years longer, and closed a contract to build a theatre.

Among the feature acts played by the Morris Circuit this season, some appear-

ing for the first time on this side or in vaudeville, are Harry Lauder, James J. Jeffries, Maude Odell, Severin, Laurence Irving and Mabel Hackney, Vesta Victoria, Amelia Bingham, Mrs. James Brown Potter, Four Mortons, Jack Lorimer, William Courtleigh, Bob Fitzsimmons, Tim McMahon's "girl acts," Felix and Caire, Juliet, Julian Eltinge, Eddie Foy, Grace Hazard, Willie Hoppe, R. G. Knowles, Ross and Fenton, Rice and Cohen, Saharet, Harry Von Tilzer, Jos. Sheehan, Clarence Vance, Vasco, "The Woodchoppers" and Daisy Lloyd.

Of the importations, Mrs. James Brown Potter was a distinct failure, but more than counterbalanced by the many successes Morris brought across. Daisy Lloyd quickly became a feature on the Morris time; "The Woodchoppers" were a novelty and a success; Maude Odell proved one of the biggest draws of the season for a time; Harry Lauder gave phenomenal business to every house he appeared in, and when touring the country in a special train, a proceeding never before attempted for a vaudeville show; Laurence Irving and Mabel Hackney helped the box office, mostly through Mr. Irving's name, while Severin was acknowledged the greatest pantomime artist who has ever played in America.

Within a few days, or even sooner, it is expected the Morris Circuit will announce the engagement by it for a spring tour of two very well known American legitimate stars.

Chicago, April 29.

More than thirty weeks outside Chicago are being offered by William Morris' Chicago office. These include many parks throughout the country. A partial list of theatres and parks now operating or about to open are as follows: "White City," Dayton, May 22; Chester Park, Cincinnati, May 8; "Luna Dome," Louisville, June 1; "Luna Dome," Memphis, June 7; "White City," New Orleans, now open; Forest Park, Little Rock, Ark., May 24; "Luna Dome," Indianapolis, June 15; Electric Park, Kansas City, May 23; "Idle Hour," Chicopee, Kas., May 22; "Family" theatres at Moline, Ill., and Clinton, Iowa. Other theatres handling Morris acts through J. C. Matthews of the Chicago office, are Empire, Grand Forks; Krug, Omaha; Dominion, Winnipeg; Miles, Minneapolis; Grand, St. Paul; Bijou, Minneapolis; Bijou, Milwaukee; also theatres in Kenosha, Waukesha, and Racine, Wis. At no time has the Morris office here been so busy. With an increased staff there is unusual activity in the booking department, in charge of Mr. Matthews. About twenty weeks in Chicago are now being routed. This gives the Morris Chicago branch an outlet for about fifty weeks of consecutive booking.

One of the finest of the smaller vaudeville theatres here is the Julian, on Belmont Avenue and Clark Street. It opened this week, costing \$50,000, and is modern in every way. Two shows a day will be given.

The new out of town houses to take on the Morris acts are at Duluth and Atlanta. The first is now being built by George Marshall, manager of the Lyceum, and it will open August 1. This will be a connecting link to the other theatres in the northwest.

# POPULAR SONGS SOLD.

The music published by the Cohan & Harris Music Publishing Co. other than the numbers written by Geo. M. Cohan for the Cohan & Harris musical comedies, has been disposed of by the firm, including the catalog rights to the selections. The "professional department" has been given up.

Al Goldfinger will still act as the general manager of the Cohan & Harris publishing concern. The remainder of the numbers left on the catalog is considerable.

"Shapiro" bought the greater portion of the numbers the firm wished to dispose of. Jerome and Schwartz's "Rose Time Rosie" and "Whitewash Man" besides others written by the couple while with Cohan & Harris for the past year were in the bargain. "Shapiro" also secures the publishing rights of all the songs sung in the Cohan & Harris Minstrels for this season and next, and will control the music of "The Steeple Chasers" for next season, already partially written by Jerome and Schwartz.

"Shapiro" is reported to have paid between \$20,000 and \$25,000 for the catalog and music. He received over 200,000 printed sheets of the different numbers which were in stock at the time of sale. Included in this lot were orchestrations and band parts.

The sixteen numbers in the "Little Nemo" score were purchased by Charles K. Harris for a reported consideration of \$2,500. With the transfer went 65,000 sheets.

Tom Kelly, formerly in Cohan & Harris' professional department, is now with "Shapiro."

# AUDITORIUM CLOSED ALL SUMMER.

Chicago, April 29.

The Auditorium, the former home of "Advanced Vaudeville," will probably remain closed until fall, after grand opera has had its sway this week.

It is said that next season the big theatre will be among the regular houses playing the Klaw & Erlanger attractions, and the large productions will be seen there at popular prices. The intention of the management was to move "Little Nemo" to the Auditorium for a summer run, but the idea has been abandoned. The show ended its season at the Colonial this week. It may go on the road again next fall.

# CORBETT SIGNED WITH MORRIS.

When the present United contract signed by James J. Corbett will have been played out the ex-champion of the world will start on a trip over the Morris houses. That will commence in four or five weeks.

The addition of Corbett to the Morris list gives that manager a trio of the latest best white fighters. Bob Fitzsimmons is playing under Morris' booking direction in England, and James J. Jeffries on this side.

# WEDDING IN "THE COUNTRY CLUB."

Philadelphia, April 29.

During the presence of "At the Country Club" at Keith's last week a marriage license was issued at city hall for the union of George Alfred Spink and Stella Androvna Shotwell, both principals in the Lasky act.

# CHANGES TRENTON AROUND.

The Taylor Opera House, Trenton, may play vaudeville commencing Monday, but the acts will not be booked by Feiber, Shea & Coutant, who operate the Bijou Circuit.

Montgomery Moses, manager of the Trent, also owned by Mr. Taylor, of the Opera House, was called to the United offices one day this week. After he left the firm heard they would not attend to the agreed upon booking. Mr. Moses will manage the Opera House, the Trent having closed.

The Trent Theatre management signed a contract a week or so ago to accept bookings through the United for two years longer.

Feiber, Shea & Coutant intended to "split" the Trenton week with their vaudeville house in Wilmington, which opposes W. L. Dockstader's Garrick in that city.

Some one attempted to "pull out" The Four Stagpooles, booked for the opposition in Wilmington. Had they been successful they would have been in the position of supplying time for a "Morris act," the Stagpooles having appeared on the independent circuit when opening in New York.

With the growing importance of Feiber, Shea & Coutant, and their apparent inclination to conduct their business to their own best interests, the relations between the firm and the United are believed to be quite strained.

H. H. Feiber for years has been a foreign booking agent for the United managers. It is reported that William Morris has sounded Mr. Feiber on his further booking plans should he resign from the United staff.

# LOVING CUP FOR GENE.

After the matinee in Brooklyn to-day (Saturday) "The Soul Kiss" company will present Adeline Genee with a loving cup.

Genee sails for England on the Majestic May 5. She will return for the new Klaw & Erlanger production next season, in which the foreign dancer is to be starred. Her support will include Bickel and Watson, who are under a further contract of two years to the K. & E. interests.

Messrs. Bickel and Watson have gone to their respective homes to recuperate over the summer.

Julian Rose may have a prominent role in the Genee show as well.

The members of "Miss Innocence" at the New York will likewise present a loving token to Anna Held.

"Miss Innocence" closes at the New York to-night.

# SPENDING \$25,000 FOR REPAIRS.

New Orleans, April 29.

Greenwall's will be renamed The American Music Hall when it goes under the William Morris management the last Sunday in August. Twenty-five thousand dollars will be spent by the independent vaudeville circuit for alterations and improvements. Mr. Morris has a ten-year lease or agreement for the premises.

Greenwall's opened last Sunday with moving pictures for the summer under the temporary management of Jack Singer, of "The Behman Show." The first days brought big attendance.

## THE TWO BILLS' SHOW.

The union of Col. William F. Cody and Maj. Gordon W. Lillie has made little difference in the show. A twenty-minute display of Far Eastern natives in their sports and pastimes was the only departure from the established routine of the popular exhibition.

"Buffalo Bill's Wild West and Pawnee Bill's Far East, Combined" is the new title. As has been previously announced Maj. Lillie's activities are all behind the scenes. At the opening performance in Madison Square Garden Tuesday night he did not ride in the arena, but watched the performance from a box on the Madison Square end of the auditorium, accompanied by Mrs. Lillie.

Aside from an enlarged exhibit of Oriental features, the big novelty for the 1906 tour is Frenzico ("Desperado" renamed), a high diver. Frenzico earns his title. He invites a broken neck by making a hair-raising plunge from a cross girder in the Garden roof to an inclined board resembling the run above a "loop-the-loop" apparatus. This chute ends in an upward curve at the ground, and the diver finishes his flight by an upward leap.

Frenzico does not drop straight down from his perch. He takes off eight or ten feet behind the top of the slanting runway and describes a dizzy arc in the air before landing with a jolt on the rigging.

Under the present arrangement a good deal of the thrill is lost from lack of parade. The chute is moved intact from behind the curtain to its position and adjusted. Frenzico follows without announcement, strolling slowly across the tanbark. He was half way to his position before the crowd recognized him as the intrepid diver. Poor dressing helped to make him inconspicuous. A white sweater covered the diver almost to the knees and black satin knickerbockers completed the costume. He might have been a workman with the show for all the distinguishing marks he bore. He was slowly hoisted to the roof by the supers "walking away" with a lift, and after a pause of a half minute made the plunge.

The feat should be worked up with all sorts of fanfares, announcements, a parade around the ring and every other known trick device to arouse interest. Even when handled with nonchalance the feat is a most striking one, and should make no end of talk.

The proceedings start with the grand review, the Wild West riders emerging from the southwest corner of the arena and the Far East people from the northeast, mingling in a riot of color and motion that fills the field completely. Then comes the assemblage of "Rough Riders of the World" with the introduction of Col. Cody as its climax. Mounted on a gingery little piebald pony the Colonel is the same picturesque figure, and Tuesday night's big audience hailed him with the noisy enthusiasm that has come to be an annual incident in the Garden.

The Pony Express episode ("episode" is fished from the program) is a fine, exhilarating exhibition of rough riding, followed by the usual U. S. Artillery drill.

"Perils of the Plains" brought the cowboys out in a spirited display of horsemanship involving the "Virginia Reel" by the riders and Ray Thompson's wonderfully trained high-school horses. An octet

of sweet voiced singers made harmony as the camp sank to rest and darkness fell under the skillful hands of the Garden electrician. The prairie fire, rather more convincingly worked than last year, brought this episode to an end.

Lasso throwing by "Mexican Joe" and his riders, "Attack on the Deadwood Stage Coach" and Devlin's Zouaves were familiar features which kept the audience amused and interested.

For "The Battle of Summit Springs" a set of scenery has been provided, quite the prettiest the show has had. The Indians make their entrance from a mountain pass, much in the manner shown in "The Round-Up." The lighting effects on the stage are splendidly worked and the whole display is given a fascinating picturesqueness.

Football on horseback has undergone a revision of rules. There is no longer a "kick-off." Instead the ball is left motionless in the centre of the field and the riders plunge against it at a signal. This scheme helps the speed of the game. Indeed the game was much too short Tuesday evening. It was over almost before the audience had had time to warm up to partisanship. At the opening the cowboys scored twice on their redskin opponents within five minutes and the match was over.

Rough riding by a detachment of the Sixth U. S. Cavalry filled ten lively minutes and then the big feature—big in interest if not in elaborate stage setting—"broncho busting" by the cowboys and girls.

The Far East occupied the whole arena for the Fourteenth Episode. Rossi's Musical Elephants made the feature. Others were a troupe of Bedouin acrobats and tumblers, a first-rate display; Japanese acrobats, jugglers and single-stick fighters; Singhalese musicians and dancers, Russian dancers, Dahomeans, with outlandish dances and barbaric "music"; an Australian boomerang thrower who couldn't get his range and dropped his weapons several times among the arena seats; and (curiously out of place) a pair of Scotch highlanders with their skirling bagpipes. The centre of the big display was a platform drawn by four black horses on which a Hindu fakir took up a lot of time with the familiar levitation trick.

The elephant act was reserved for the last and occupied the arena alone after the departure of the other performers. It ran through smoothly and the presence of the four dancing girls, who are handling their animals much better than formerly, gave it a pretty spectacular effect.

Frenzico had next call. Although the whole show had gone before and the roughest kind of rough riding had been on view, the Cossacks were turned into the arena just before the close. The wonders of the steppes seem, however, to hold their popularity, for the audience still had enthusiasm and to spare for their remarkable feats.

A final salute from the whole organization and a final whoop by the audience for Buffalo Bill brought the evening to a close. It was then 10:40. The performance started at 8:20.

"An Attack on the Overland Train" was programmed but not given. It will be a feature on the road.

Rush.

## BILLING AGAINST HAGENBECK SHOW

Logansport, Ind., April 29.

The Barnum-Bailey Circus is billed in Logansport without any date of appearance in the city mentioned on the paper.

It is supposed the move is directed against the Hagenbeck-Wallace Shows, due in town shortly. The H-W combination is a strong Indiana favorite. When the first billing of "The Big Show" started, town people did not accept it as serious, believing it was done only for the purpose of annoying the opposition. Lately, however, the activity of the Barnum-Bailey billers has convinced Logansport the Big Show is really coming.

The Hagenbeck-Wallace people had some trouble here securing the show grounds. Several lots, each owned by a different person, were required for the necessary space. Most of the consents were obtained by a "pass for two."

## POLICE RAID "PRIVILEGE CAR."

Los Angeles, April 29.

A week ago to-day the police raided the Sells-Floto "privilege car." Six patrol wagons were necessary to remove the liquor found in it.

The circus left town dry, the authorities holding the wet goods for evidence.

F. J. Worrell, assistant manager of the circus, admitted liquor was sold in the car, but to no one not connected with the show.

L. Groth and W. E. Daudell, proprietors of the Log Cabin Cafe in Denver, the police were informed, ran the "privilege car," with the Sells-Floto people interested.

## GOT ACTS NEARER HOME.

Dick Bell, Jr., and his brother, Albert, who came to New York about a month ago looking for acts for the Circo Bell in Mexico, left the city without having engaged a single number. Dick Bell, Sr., filled up his show from the acts closing in Havana, Cuba, with the Pubillonones organization last Saturday. The Bell show opens Monday and will tour all summer. A new show will be organized December 1 next and will open in Merida, Yucatan, Central America.

The acts transferred from the Pubillonones to the Bell circus are: Ortaney Family (6), Mme. Dio, Castrillions (10) and Delmar and Delmar, aerial teeth act. The Bell family, and a troupe of Japs complete the show.

## MILLERS MAY COME EAST.

During the presence in New York this week of Eddie Arlington, general agent for Miller Bros.' "101 Ranch," the report got abroad that the Wild West outfit might make an excursion into the east this season.

Mr. Arlington did not vouch for the truth of the report, but it was persistent among circus people. Mr. Arlington returned to the show on Tuesday evening. He will be in the city again in ten days or so.

The Ringling Bros.' Circus opened fairly well under canvas at Brooklyn Monday. The closing days at the Madison Square Garden were not entirely satisfactory to the management. During the engagement the evening crowds far exceeded those at the matinees.

## FOUR CIRCUSES IN COLUMBUS.

Columbus, O., April 29.

Lively times portend here. Between April 30 and May 20 four circuses are due to play this town. The Wallace-Hagenbeck people lead the procession. The town is fairly plastered with their paper announcing performances on May 5. Barnum & Bailey Circus are almost as elaborately billed for May 20. Miller Bros.' "101 Ranch" will be here May 18, although they have not found very much space to hang their announcements. The fourth organization is Lambrigger's Wild Animals, which arrive tomorrow.

## C. I. NORRIS HAS OWN CIRCUS.

Santa Cruz, April 29.

While he was here recently with his show "The Norris Bros.' Trained Animal Show," C. I. Norris gave out a statement to the effect that he was no longer connected in any way with the old Norris & Rowe Circus.

"The Norris & Rowe Circus," he said, "is using my name and lithos, and I am not with it. I have absolutely no interest either with the circus or with H. S. Rowe."

## SUSPENDED FOR SEEING CIRCUS.

Nashville, Tenn., April 29.

Sixty-six students of the Castle Heights School gave their guardians the slip last week and attended the performance of the Van Amberg & Howe circus here. They were caught, the whole three-score odd being suspended for the rest of the school term, and sent home.

## MILEY A. EDWARDS DEAD.

One of the most popular circus men known in the advertising department of that world, Miley A. Edwards, died of pneumonia at St. Barnabas Hospital in Minneapolis, April 17.

For the past five summers Miley Edwards has been ahead of the Ringling Bros.' shows, traveling with "Car No. 3." For one year he was with Cole Bros.' Circus. He is survived by his two brothers, William, manager of the Northern Display Ad. Co., and Harry, the advertising agent of the Minneapolis Orpheum.

## ALLEN'S S. A. SHOW.

The show booked by J. Harry Allen for a South American tour, sailed Saturday last for Caracas. It included Alfreno Swartz Family, wire act; Vida Sisters, aerial; Hewers, perch; Le Centre and La Rue, comedy musical; Les Jundts, equilibrists; Three D'Estelle Sisters, singing and dancing; Capt. Webb's Seals, Two Nelson Brothers, Two Youmas and Amora and Co., illusionists.

The show will play eight weeks, four of them in Caracas.

Belle Clark and Her "Dancing Horse" will join the Frank Robbins show. The act has just completed a tour of the Shedy Circuit.

The third annual convention of the show printers will be held at the Havlin Hotel, Cincinnati, commencing May 12. Charles W. Jordan is president of the association.



# "THE JOINING OF THE JOEYS"

By JACK E. MAGEE.

There's joy now in "Clown Alley," the "Pal-rooms" ring with glee. The "white-lead" is put on neater; clown suits from dirt are free. The "Puff Club" it is happy, all ill-feeling from it flows. The "Joeys" are going to organize a Union of their own. They'll wear Union-Suits for "sweat clothes"; hang 'em on a Union line; Meetings held at Union Depots, absence subject to a fine. All the "Kinkers" will be jealous, and other "spangles" too. The "wind-jammers" for clown entries will play music that is new. The "Fire-crackers" must be Union-made; also the "Paper-hoop." "Peck in the cock house" must be Union; both "full-houses and the soup." When Ring-masters soap their whips they must have a Union lash. And in a "Sunday town," only Union "Broads," the Clowns will mash. The "Hip Track" must have sawdust that came from a Union mill. The "Baby-carriage" also Union, or "Grimaldi" will not "apill." The Clown Song will be of Union; song books from a Union shop. "Butch's juice," it won't be used unless it's Union "Pop." "Reserves" must be Union too, or they'll "blow 'em for the blues." Union handlers for the "Honey-grove top" or it they'll never use. For "bladders" from Union butcher shops, clowns will surely rave. And the "Slap-sticks" must be made from Union barrel staves. The "Silly Kid," "Pete Jenkins," too; "The Camera Guy" and "Cop." The "Old Giraffe," the "Soldier Mug," and the Clown with "Circass Mop," "Slivers," "Marcelline" and "Borella" and others in the motley throng. From the Hippodrome to Tent Show, the Merry Andrews will belong. Methinks it's a good idea that they should organize. For social sake, if nothing else, branching out, if they're wise. "Large Oaks from Little Acorns Grow" is a saying old but true. So Merry Sons of Momus, I toast, "Good Luck to You."

## OBITUARY.

Fred Willson, one of the most popular managers in burlesque, and until his death manager of Miner's New Empire Theatre, Newark, N. J., dropped dead last Saturday in his home in that city. A stroke of apoplexy was the cause of death. Willson was 39 years old, and had acted as manager for several burlesque houses. Before his assignment to the Newark house he was in charge of the Tropicador, Philadelphia, and before that in Washington. A wife and young son survive. He left no estate. Willson had been in ill health for several months.

Chicago, April 20.

Mrs. Paul Valadon, wife of Valadon, the illusionist, died at the Mercy Hospital, April 27, after a long and painful illness. Foreign papers please copy.

Mrs. William Sadler, wife of Billy Sadler, the Irish comedian, died in Buffalo, April 27, in her 35th year.

Louis Pincus left on Tuesday for Chicago, where he will remain about ten days overlooking the western office of the Pantages Circuit. Mr. Pincus may go on to Seattle to meet Alexander Pantages.

## HARRY C. STANLEY TESTIMONIAL.

The following subscriptions were received up to April 28 by the committee having the Harry C. Stanley Testimonial in charge:

Grace Emmett, \$50; Hines and Remington, \$10; Joe Callahan, \$10; Grace Hazard, \$5; Louis Pincus, \$5; W. S. Wright, \$5; Raymond Finley, \$2; E. D. Coe, \$1; Alf. Grant, \$1.

Harry Mountford and H. S. Wright are the committee for the fund.

## WHEN IS OPPOSITION?

Suppose an act played for William Morris, and was accordingly placed upon the "opposition list." Then suppose the act secured a new vehicle and made application for United time. Now, what bearing would the opposition ruling of the big agency have in such a case?

These are the questions Mme. Froelich is asking herself. She played the independent houses last fall, offering a "Salome" dance. Upon the completion of her contracts no further engagements were forthcoming from the Morris office. Within the last few weeks Mme. Froelich has put together a new series of national dances and has offered her services to the United. No decision has yet been returned.

# PICTURE NEWS

## "NO CELLULOID" BILL PASSES.

Albany, April 29.

The bill forbidding the use of celluloid in moving picture film passed the Senate yesterday.

## INDEPENDENTS COPYRIGHT FILMS.

Chicago, April 29.

The first copyright prints of the subjects controlled in this country by the International Projecting & Producing Co. will be "Cavalry Charge," an Italian film. An official of the company stated that "Pompeii," one of the best of the series, is doubling in orders and the independent exchanges handling the International output consider the reel one of the best ever shown.

The International Co. contemplates extending its operations to New York, and will have independent exchanges represented in three large cities in the east, as well as other good-sized towns in the west and southwest.

J. C. Allen is among the first to invade the south in the interest of the independent importers, opening an exchange at Birmingham.

## ASKS PATHE A QUESTION.

Paris, April 15.

The Ciné Journal, in a neat little paragraph, asks why Pathé Frères have released a reel this week with a subject which was treated by the Eclair Company some months ago under the title of "Simemol Has Not An Evening Dress," and suggests that the big concern should surely be rich enough in ideas without getting inspiration from other firms.

## PICTURE MAN DIES.

Paris, April 15.

M. de Jonquières, age 57, director of the Kinema (Paris), and well known in the moving picture industry, is dead here.

## ACADEMY STARTS COMBINATION.

Buffalo, N. Y., April 29.

From melodrama to continuous vaudeville and moving pictures was the proposition at the Academy, a Stair & Haylin house, taken over by the United Amusement Co. It opened Monday.

## INTERNATIONAL PICTURE EXHIBITION.

London, April 19.

An international exhibition of moving picture films and apparatus will be held at the Crystal Palace early in July. This is the first exposition of the sort in London.

A department of the show will be devoted to the newest inventions and discoveries in the cinematographic field. Premiums will be awarded.

## BERST RETURNS.

J. A. Berst, American representative for Pathé Freres, the French film manufacturers, returned to New York this week after a month's stay in Paris, where he was in consultation with the members of the firm. Nothing has been made public as to the outcome of his mission across the waters.

Sam H. Harris, his wife, and Jack Welch sailed for England last Saturday.

## MOVING PICTURE REVIEWS.

### "His First Girl."

Manhattan.

"His First Girl" contains a first rate comic idea, but the lack of good incident in the working out of the series has cost it merit. A few lively scenes, even if they had to be made a little rough, would have given the reel big laughing values. As it stands the subject is tame. The film shows the meeting of schoolboy and schoolgirl. The lad falls in love, is invited to call. Dressing for the occasion is a laborious process, but is at length accomplished. Much business is made of the youth's efforts to borrow carfare from his family. Arriving at the home of the girl, he is "shaken down" by her younger brother for his total assets. A rival appears on the scene and the small boy of the household plays tricks with the enamored callers. Finally the hero is forced to walk home through the rain, is locked out and climbs into the house through a second-story window. Pretty much the whole audience is bound to recognize in the comedy something of personal experience, and therein lies its strength. *Rush.*

### "The Belated Meal."

Manhattan.

"A Belated Meal" is "Mr. Pipp's Awakening" worked into a rough farce and with all its main interest left out. It shows the experiences of hubby, sent out to do the marketing and meeting with certain bibulous companions, while wifey waits at home for his return. Hubby's accumulation of a 42 candle-power "souise" is shown in detail, and a good deal of rough amusement is extracted from his determined efforts to retain possession of a scrawney chicken, immense head of cabbage and other edibles. He is finally brought home in the custody of two policemen. Wifey takes him in hand and administers a sound drubbing. The finish is weak, but some of the incidents preceding are fairly amusing. *Rush.*

## WHO COULD MISS THIS?

On Sunday, May 30, a monster picnic will be given by the T. A. McGill Association at Hudson County Park and it is expected to shatter all records for attendance. Mr. McGill is leaving no stone unturned to make the affair the largest of its kind ever given, and for the trivial sum of fifty cents for a lady and a gentleman, it will leave nothing but the fondest recollections for some time to come. The directors of the association are as follows: Lawrence A. Nolan, president; Walter A. Barry, vice-president; William J. Kiley, treasurer; Richard Fleming, secretary; Thomas Flood, assistant secretary; Thomas Purcell, financial secretary; Lawrence E. Schaefer, floor manager; Dominick H. Rush, assistant floor manager. (Contributed.)

Tempest, Sunshine and Co. open at Keith's, Philadelphia, May 17, by direction of Jack Levy, and permission of Harry Jordan.

## THE KAUFMANN LADY CYCLE TROUPE.

One dozen of NICK KAUFMANN'S female bicycle riders, appearing abroad. Mr. Kaufmann is the father of bicycle riders in groups. His four "KAUFMANN BICYCLE ACTS" are famous the world over. All of Mr. Kaufmann's acts are now on the stage abroad. One or more will appear on this side next season.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Eddie Foy, Plaza.

Alfred Johnson, Hammerstein's.

"Six Dancing Dandies," Colonial.

Columbia Comedy Four, American.

Harvey and Lee, American.

Terry Twins, American.

Young and La Dell, Perth Amboy.

The Hegans, Perth Amboy.

Junie McCree's Comedy Players, New  
Brunswick.

American Comedy 4, Orange.

Asahi Troupe, New Brunswick.

Hilda Spong and Arthur Forrest.

"Bird and a Cold Bottle."

17 Mins.; Full Stage.

125th Street.

"Bird and a Cold Bottle" is another affront to the intelligence of vaudeville audiences. Stars from the legitimate when invading the variety field are wont to commit this managerial-quickly-for-given sin. In this case the offenders are Hilda Spong and Arthur Forrest. Miss Spong is not unfamiliar with vaudeville. It is possible her former experience sent her looking for something in a lighter vein. She hit upon "Bird and a Cold Bottle," a silly, inane farce without action, or anything else to recommend it. Not only does the sketch fall hard, but Miss Spong herself is in no way suited to her role in it. Imagine Hilda Spong doing a song and dance. Of course, she doesn't sing "I Love My Wife, but Oh, You Kid," and do a buck and wing, but she does try a dance that is supposed to go with a Parisian atmosphere. Arthur Forrest does as well as might be expected with the material given him. It is never quite plain exactly the sort of a husband he is supposed to be. Mr. Forrest is not to blame. This is one of his lines as he returns to the stage, not finding his wife as expected, "What shall I do until she returns? Ah, I know. I'll smoke a meditative cigarette and think of her." Outside of the "meditative," it does not read nearly as foolish as it sounds. The plot of the farce is a note found in the husband's overcoat, finally turning out an overcoat in no way related to the husband. The act flopped at 125th Street. It will flop anywhere just as surely.

*Dash.*

Rosedale Four.

Singing.

10 Mins.; One.

Plaza.

The Rosedale Four is put out under the management of William Josh Daly as a substitute for "The Country Choir" during the absence in Europe of the original organization. The new quartet does not give the entire act. They work only before the woodland drop, singing several standard melodies and a medley. The singers dress in the same rural style as the former quartet, and make no change. In the earlier Daly act the change to a church setting and the various lighting effects gave a pretty atmosphere. This is absent in the Rosedale Four. However, the singing is most agreeable, and at the Plaza drew down a substantial reception.

*Rush.*

Fred Sosman.

Dialect Songs.

12 mins.; One.

Alhambra.

Playing throughout the west during the season, Fred Sosman enters New York vaudeville for the first time as a character singing comedian, without setting forth the characters in make-up of any description, working entirely in full evening clothes. Each character has a song. There are five in all: "Dutch," "Rube," "Coon," "Soubret" and "Italian," in that order. The "rube" could be taken out, for even with make-up, that is seldom funny. His "Dutchman" was quite good, and singing "Baby Doll" in "rag time" started applause, loudly continued after the "soubret." This effeminate impersonation with "I'm Crazy to Go On the Stage" seemed altogether out of place in the act, but was second best liked by the audience, Sosman using many old artifices employed by hundreds for a hundred years past, probably. His Italian, singing "Spaghetti" was well emphasized and delivered, causing enough noise for an encore, which Sosman stifled by bows. The "Spaghetti" song is announced as Sosman's own. It holds a couple of familiar lines, and the gestures are well known. Sosman has at least gotten away from the customary dialect comedian of many characters. His "comedy" lies in his songs and characterizations. There is no dialog excepting the announcements preceding each number. These announcements, together with the old songs Sosman employs, should be done away with. The songs may easily be replaced, but to give continuity to his act Sosman probably requires a good vaudeville writer of pieces. He should consult one. Working in "two" with a special set of some kind, Sosman might proceed with his impersonations through a light sketch medium of a breezy nature. He has a likable presence, and with snappy songs to hang the characters upon, can develop into a first class and odd comedy act. As he is, Sosman will be well enough liked in a way, and may become a favorite, in a way, also. If he wants to forge ahead he needs to think. While thinking he might try to make his Italian more distinct from the "coon." They clash a bit at present. As a suggestion, if Sosman would have someone write him a piece where he might walk in a library set "panning" a club entertainment he had seen that night, and without addressing himself to the audience at any time, "roast" the different turns while imitating them, it might help. And it would be worth while for Mr. Sosman to pay money for his own songs or the exclusive singing rights of some one else's.

*Sime.*

There is a team of Hebrew comedians who have sent managers their press notices compiled in a small pamphlet. On the cover is an illustrated four-leaf clover. Unless the comedians want managers or anyone who may see the press sheet to believe their comedy is on a par with their judgment, they had better destroy the remainder on hand and recall those sent out.

The Great Lester.

Ventriloquist.

27 mins.; One.

Alhambra.

Anybody with "The Great" tacked upon his billing name is expected to be "good." So The Great Lester is good, very good, as a ventriloquist, and might be better liked even without "The Great" hanging about, entirely unnecessary. The Great Lester has been working slowly towards New York. People who know him, say he worked anywhere just to work, which doesn't speak well for the perception of the "tank" manager if Lester gave the act out of town as presented at the Alhambra this week. Lester recalls Arthur Prince instantly, though it is claimed he has never seen the English ventriloquist. Lester has none of Prince's material. It is through handling a single dummy with "back talk," speaking through the dummy while drinking, smoking a cigarette, and in appearance somewhat that the resemblance lies. He is remindful of Coram also in causing the "dummy" to cry, without shedding tears. Lester has introduced a telephone, something new and akin to "the man downstairs" in voice throwing, although this is also gone through with later. For good comedy and manipulation of the figure, Lester secures the most when the "dummy" calls him to account for "shoving." He has some work here which ranks with any of the talking-only ventriloquists. Touching on the common variety of jokes, Lester falls off some, but this may be due to the length of the act, several minutes overtime. In twenty minutes he could leave a better impression. A corking good finish at present is a singing one. For the encore Lester walks into the aisle with the "dummy" on his arm, singing meanwhile. That might be incorporated into the song proper, Lester concluding with bows only. His "dummy" is a funny part of the act in looks. At first glance one is inclined to believe Lester is sadly wanting with his single figure. Later on the "dummy" becomes imbued with life almost, and one will then observe that perhaps no other wooden figure could answer as well. As a ventriloquist Lester is skilful. There is a faint movement of the lips, imperceptible at moments. The small quantity of slang is nicely balanced, but Lester might be a trifle more particular in his grammar; also wear a black bow with the tuxedo. Evening dress would better become him. In speech (and he is very distinct at times through the "dummy," though more often guttural), Lester seems a foreigner while looking a native. Opening after the intermission at the Alhambra, The Great Lester was a big laughing and applause hit.

*Sime.*

Will the Detroit News kindly credit us for matter used from VARIETY's columns, or if that is unknown in the News office, will it hire some one to rewrite the news it likes the best?

Gus Hill has announced the plan of producing an all-star cast for a revival of "Arizona" at the Academy of Music, New York, in September.

Harold Forbes and Carrie Bowman.

Singing and Dancing.

15 Mins.; Two.

Fifth Avenue.

A very neat singing and dancing arrangement, under the title of "A Girl and a Boy," is the vehicle with which this young pair essay vaudeville. They were until recently principals in "The American Idea." They open with a capital conversation song, have a patter number, a bit of talk and close with a 5-minute series of impersonations, including Bessie McCoy, Clifton Crawford, George M. and Josephine Cohan. Both members of the team are lively young people, and Miss Bowman is an exquisitely pretty girl. She shows two modish frocks, both fresh summer models, and dances most gracefully. Mr. Forbes changes from sack suit to evening clothes. There is nothing startling about the bits of talk that occur occasionally, but the principals handle it smoothly, and it gets past. They were "No. 2" at the Fifth Avenue this week. After their reception there should be no doubt of their future in vaudeville.

*Rush.*

Leeds and La Mar.

Songs, Dances and Talk.

15 Mins.; Three.

125th Street.

Leeds and La Mar do very well until they talk. Then the act slows up. The talk seems to be necessary for breathing space between the fast dancing, but if there is any way that it can be dispensed with, it should be given thought. The talk itself is not good. As a sample, "I took my girl to a banquet. We walked down to the river and fell in and came up to the bank wet." The dancing is excellent. Miss La Mar is a good looking, lively soubret, and keeps things moving all the time, while her partner is active and adds to the speed. A burlesque boxing bout made the finish and brought them a generous round of applause. The turn opened the show at the 125th Street house, starting the bill in first class style. Leeds and La Mar will pass easily where too much is not asked of them.

*Dash.*

"Come Inside."

Review.

Empire, London.

They are preparing for the annual spring invasion of Americans at the Empire. "Come Inside" is a half hour melange of popular American musical numbers, filled out with a quantity of flash patter and "kidding" that has a distinct flavor of the States. The one particular in which the piece falls down is its comedy. This was so at the opening, but when it has been tested out and brightened this defect will doubtless be overcome. In its present condition Sam Collins alone gains distinction among the laugh-makers. Except for him the show dragged. It seemed to please the Londoners, however. Among the American numbers in the score are "You're in the Right Church," "Come on Down-town," "I Used to be Afraid to Come Home in the Dark," "I'd Like to Sit and Look at You" and "Be Sweet to Me, Kid." The lyrics have been "adapted" somewhat to local uses, but a good deal of the original is still there. Other "bits" were the patter song from "The Soul Kiss" and the "Poster" number from "The Follies of 1908."

**McLallen—Carson Duo.**  
**Novelty Skating.**  
 10 Mins.; Full Stage (Special Drops).  
 Plaza.

Jack McLallen and May Carson have a novelty skating act in which the novelty extends beyond the billing matter. A brightly colored back drop shows a toy shop with a winter scene through the windows, a pretty picture. The pair dress in attractive costumes, resembling a page arrangement for the man, and a doll's dress for the girl. Both costumes are cut into quarters, contrasting in black and white. They open with a neat graceful routine of skating, executing intricate spins and turns. While the girl is setting out a square of lighted candles arranged about eight inches apart, the man does a capital dance on rollers. Both do a routine in and out of the candles on the dark stage. A feat of barrel jumping on the rollers follows, and the finish is a bit of pedestal dancing. The pedestal is concealed until it is needed under the guise of a toy wind-mill. A round or two of skating lets the pair off to good applause. Opening the show at the Plaza the pair did extremely well this week. Both are good looking, and novelty and good arrangement of their specialty do the rest.

*Rush.*

**Thos. F. Smith.**  
**Songs and Dances.**  
 9 Mins.; One.  
 125th Street.

Thos. F. Smith was of Smith and Baker. Tight trousers and a high hat is as far as his comedy makeup goes. He is billed as an eccentric singer and dancer, wading through four songs before any dancing is shown. The house became a little restless before he reached the dancing. The songs are of the English comic order, one or two having been done by Fred Rivenhall. Altogether the songs occupied about eight minutes, and the dancing one. Even at that the dancing made Smith a very large hit. There is no getting away from his eccentric work. He is one of our best little parties in this line. Smith, however, is not able to secure enough alone. A partner, male or female, is lacking.

*Dash.*

## OUT OF TOWN

**"Back to Iowa" (7).**  
**Comic Opera.**  
 25 Mins.; Full Stage (Special Set).  
 Criterion, Atlantic City.

With Jacques Kruger heading, Thelma Fair and five others supporting, one of the most pretentious acts of its kind opened Monday. The setting is about that delightful restaurant in the tree tops—Robinson's, just outside of Paris. The set shows two dining rooms in the trees, curtained and separated by a partition. It would do credit to a big production. The story centres in a Cook's tourist from Iowa dining with the wife of an opera singer. The tourist's wife and the singer suspect the perfidy of the pair and occupy the adjoining room. The guilty ones escape through a secret passage, and return in the open, switching the guilt on the innocents. There are seven musical numbers offered, some very good. While there is a lack of dialog the act should make an excellent attraction.

*I. B. Pulaski.*

**Robert L. Dailey and Co.**  
**"The Vaudeville Agent" (Comedy).**  
 15 Mins.; Full Stage.  
 Young's Pier, Atlantic City.

Assisted by those two clever dancers, Gertie Vanderbilt and Rosie Green, Mr. Dailey made a creditable showing. The dialog consists of a succession of witty remarks by Mr. Dailey. Most of them scored. He has a way of telling things. A little music of the "rag time" variety and some exceptional dancing complete the offering. The gearing of the act is snap and speed, and should soon show class.

*I. B. Pulaski.*

**Eleanor Gordon and Co. (4).**  
**"Tip On Tap" (Comedy).**  
 20 Mins.; Full Stage (Interior).  
 Majestic, Chicago.

A racing episode and a tip that won out are the basis for the story unfolded by Miss Gordon and a capable company, including Joe Sullivan, who, like the star, has appeared here in a stock company and is well known. The plot has to do with a woman's intrigues and an ambition to earn money by selling "tips" to others than her husband. She finds in the pocket of her husband's clothes a tip, and places the bet herself with the money she has earned in the profession. The husband also bets on a horse, but does not tell his wife. She gives a bookmaker the money and, after complicated situations, some humorous, a letter or telegram tells of the good fortune. There is some resemblance to "Peaches" and other farces of this order. The theme is not new, and is rather too hackneyed for one so talented as Miss Gordon. The Majestic clientele seemed to like it.

*Frank Wiesberg.*

**Mazie King and Girls (4).**  
**Songs and Dances.**  
 15 Mins.; Full Stage (3 Scenes; Special Sets).  
 Majestic, Chicago.

In spectacular environment Mazie King and four girls introduce a number of dances and songs, several of the latter specially written. The first scene shows a picturesque garden of flowers, the second an effective wintry illusion, and the third an electrical reproduction of Niagara Falls. The lights are well handled, the costuming consistent and pretty. The feature is the dancing of Miss King, who does nearly everything from ordinary evolution to toe manipulation. In the latter she is quite skilled and offers a diversified series, accomplished only by the very best dancers. The act has merit.

## HEADLINERS NEXT WEEK.

### NEW YORK.

Karbo Comedy Co., "Vassar Girls," and Maude Odell (splitting top line), American.

Eddie Foy, Plaza.  
 Annette Kellermann, Fifth Avenue.  
 Pauline?, Alhambra.  
 Julius Steger and Co., Hammerstein's.  
 Eva Tanguay, Colonial.  
 Vesta Tilley, Orpheum.  
 James J. Jeffries, Fulton, Brooklyn.

### CHICAGO.

Sidney Drew and Co., American.  
 Elita Proctor Otis and Arthur Hoops, Majestic.

## WINTERGARTEN LOSES AN ACT.

Berlin, April 19.

It has just come to hand that The Whirlwind Millers, an American dancing act, are now appearing on the Orpheum Circuit in the States. The news caused a smile hereabouts, the variety people having some knowledge of the facts whereby the Berlin Wintergarten lost the act.

It seems a foreign agency in New York cabled Franz Steiner, director of the Wintergarten, proffering the Millers for a Berlin engagement at \$300 weekly. Steiner is said to have cabled Martin Beck asking if the act was worth the money. No further communication was had between Steiner and the New York agency, nor was an answer received from Beck.

Mr. Steiner must have suggested a good act, for the word is that The Millers are playing over the Orpheum Circuit at \$350 weekly. The vaudeville-know-it-alls say the incident of the Millers will probably cure Mr. Steiner of making further inquiries away from his own fireside.

## IRVING AND HACKNEY LEGITIMATE.

There is a prospect of a starring tour for Laurence Irving and Mabel Hackney, brought over here by William Morris for his independent vaudeville chain. On Tuesday of this week they gave a special matinee at the Hackett Theatre of a three-act farce from the French entitled "The Incubus." The performance was repeated yesterday, and if a favorable decision is returned by William A. Brady, it will be put out next season.

The play is described as having a particularly risqué theme, saved from offensiveness by its French polish of satire. It has to do with an "advanced thought" professor, who, declining to assume family responsibilities takes unto himself a mistress, who proves to be twice as much trouble and responsibility as a whole harem.

The matinee series is the private venture of Edward R. Doyle, business manager for Grace George. Seven principals are concerned in the piece beside Mr. Irving and Miss Hackney.

## BIJOU'S NEW BOOKINGS.

The Bijou, Brooklyn, opened Monday under the management of the People's Vaudeville Co. The first bill is made up of La Belle Troupe, Mary Hampton and Co., Edna Reaming, Hoey and Mozar, Wilson Franklyn and Co., and pictures.

The Joe Wood office books in the act.

Monday morning last when Paul La Croix called upon his agent, Jack Levy, it was exactly eight months since Mr. Levy had seen his client ("client") who has been playing in the west. While La Croix was informing the agent that his position on the "five per cent." commission fee had not changed, some one called Levy on the 'phone, saying "Allentown for Paul La Croix is off for next week." At the Greenpoint Monday afternoon while La Croix was going through his juggling, he suddenly stopped, remarking reflectively "If I had stayed in bed this morning, I could be working next week."

The H. B. Marinelli New York office is flirting with the foreign managers for Lamberti, the musical act.

## HOPKINS TO MANAGE BRIGHTON BEACH.

Arthur M. Hopkins, the vaudeville agent, has been appointed to act as manager of the Brighton Beach Music Hall for the coming summer. He will also have the direction of the bookings for the vaudeville establishment, taking his attractions from the United Booking Offices. The season will commence June 7.

The Music Hall will be in close and active competition for patronage with the New Brighton Beach, promoted by David L. Robinson, manager of Percy G. Williams' Colonial, who directed the present house last season. Both theatres, within a mile of each other, as well as Henderson's in Coney Island, receive their bookings from the United. Henderson's plays a less expensive grade of attractions and does not enter keenly into the competition, but the fight between the two Brighton Beach theatres is certain to be a vigorous one.

The older establishment has undergone many repairs since last fall. The exits have been widened so that the house can be emptied in a minute and a half, and a brick wall is being built to replace the present proscenium wall of wood. In addition an asbestos curtain can effectually cut off the stage from the audience.

## ASBURY WAKING UP.

Asbury Park, N. J., April 29.

Asbury Park is to have a theatre at last. This New Jersey resort has a summer population of 100,000, but since the Opory house burned down six or seven years ago has been without a regular place of entertainment except the Casino on the beach, leased by Walter Rosenberg.

This was originally built as a concert hall and band stand, and although it was remodeled to permit of the hanging of scenery, was never really satisfactory.

Announcement has been made that a syndicate is negotiating for the purchase of the West End Hotel property at Asbury Avenue and Kingsley Street, one block from the boardwalk and in the centre of the summer population. Should the deal go through a theatre will be built on the hotel site and the Casino will be turned over for the free use of the people.

## NEW FORM FOR LICENSE.

A new form of application for a theatre license was forwarded to local houses from the office of the Police Commissioner this week.

In the application, the owner or lessee of the premises must attest his signature before a notary public, and agree that any service of papers in an action brought by the municipal authorities may be served upon him by leaving it at the box office.

The change from the customary manner of applying has been caused by the Douell ordinance affecting the amusement places.

## TWO WEEKS ENOUGH.

Chicago, April 29.

There is no more vaudeville at the Columbus Theatre. The end came Sunday night after an experiment of two weeks. It is said that the receipts during the fortnight did not meet the salaries of the acts, and the policy has been abandoned for good.

## THE CANDY SHOP.

For a "summer show" even, "The Candy Shop," making its New York premiere at the Knickerbocker Monday evening, did not give any promise of passing through. It is too light waisted in action, music, lyrics and comedy, but principally in action. The story or plot is not worthy of consideration.

Charles Dillingham presents, but "The Candy Shop" isn't the regulation Dillingham production in the incidentals. Mr. Dillingham has formerly been most lavish in the expenditure for the "sight" portion of his pieces. It may be lack of opportunity in "The Candy Shop." The show starts off slowly and never quickens. There is a laugh here and there, but only frequently enough to cause wonder why they do not occur more often.

Several favorites are in the cast. William Rock, Maude Fulton and Mrs. Annie Yeamans were quickly recognized by the first-night audience, so friendly it brought a suspicion of a "claque" in the rear of the orchestra. The curtain rose at 8:24, dropping at 10:45, with several forced encores delaying the finale.

Another strong favorite was Louise Dresser, who was accorded little less than an ovation on her entrance. Miss Dresser has not nearly enough to do. As a widow her blonde beauty was set off much better in the first act than when in "second mourning" in the second, and last. Her first act song, "Candy Kid," was also the best liked of the two she sang.

Mrs. Yeamans was the centre of a funny scene with Frank Lawler before the intermission. Mr. Lawler brought most of the laughs of the evening. His number "I've Been Married Once" was encored repeatedly, and the comedy hit of the second act was his "business" during a duet with Florence Morrison, a very large woman.

It appeared that Rock and Fulton had built up their parts. They played independently of the others, carrying their migrations from the first scene (unusually conventionally set) representing "Huyler's" with a window reading "Fresh Candies Every Year" to the second at Coney Island, with a mixture of "Dreamland" and "Luna Park" in the background. This setting was one of the few big things in the show.

Here Mr. Rock and Miss Fulton were an aspiring vaudeville act, and called to "go on" often in different characters, the idea taken from the western act which had to show twenty times daily, with no time for rest.

Rock and Fulton's dance in the first act, with the "melodramatic" bit from their vaudeville days was one of the hits. In fact the dances, all arranged by Mr. Rock, were the applause winners of the evening.

There were but few "numbers." The only real number for the chorus was a "Wireless" song, rather pretty. A Chinese song lead by Mr. Rock and Miss Fulton made good late in the proceedings, with real Chinese employed for a chorus.

George V. Hobart wrote the book of "The Candy Shop." John L. Golden attended to the lyrics and music. Bliss Milford had a character role which she handled rather well. There were many other principals, the most attractive being Angie Wiemers and Lillian Rice as "The

Alimony Sisters; Sue and Settle." Their time was brief, however.

The "show girls" were ordinary, and the chorus girls not in abundance, nor overworked. Also were there chorus men. Fred G. Latham, who is credited with staging the piece, showed no novelties. In the "sleuth" song, someone has fallen back upon an old idea of pocket electric lights on a darkened stage.

The dialog doesn't glisten. Even what little did flare up was dimmed by the lyrics.

There is nothing in the piece, however, to make "The Candy Shop" a busy center. It can never be "The Candy Kid" Miss Dresser sang of. Rather it lives up to the sign of "Fresh Every Year," but just before the new year commences. *Sime.*

## THE BEAUTY SPOT.

"The Beauty Spot" is built according to the 1909 formula—girls, more girls, a touch of spice, much clothes and a garishness of incidental music. Its humor is nil. Frank Smithson, who is announced as having staged the production, has done a good deal more toward its success than Joseph W. Herbert, who wrote the book and even Herbert contributed more than does Jefferson De Angelis, who acts as principal comedian.

As far as it concerns itself with the mechanical details of beauty in stage pictures, novelty of numbers and the like, "The Beauty Spot" is not such an incongruous title. Considered as an enlivening musical comedy anybody with an ordinarily delicate sense of humor would unhesitatingly dub it "The Deadly Smear."

If you won't believe on hearsay that the book is dull, you must believe the audience. At the Herald Square the night I called there was scarcely a ripple of a laugh until the show had been running close upon half an hour, and during the whole performance the people sat in discouraged apathy, except at such time as De Koven's melodies woke them to momentary interest or a lively chorus evolution caught their wandering attention.

De Angelis was not once funny on his own account. Four numbers were assigned to his care. Two he made reasonably amusing, thanks to the lyrics and the byplay that went with them. "The Cinematograph" was a first rate topical number and served to introduce a grotesque, jerky dance, ridiculously like the flicker of a moving picture machine and another called "She Sells Sea Shells," involved several of the stately show girls in a maze of tangled speech. Except for these two incidents Mr. De Angelis fun-making was very strained and labored. Some of his long speeches might have made entertaining reading in manuscript, but delivered from across the footlights they fell upon barren ground.

Marguerite Clark was an ever recurring delight in the two long acts. Even when the lines of the book foisted inanities upon her she managed to make them seem interesting—and a particularly pale, conventional part gave her a good many foolish lines to speak. Her half dozen or so of songs and dances almost made up for the lack of other virtues in the piece. Miss Clark has not "grewed up" a bit since she was called to prominence some three years or so ago. She is the

same tiny, coey, irresistible little person. May her shadow never grow more. Her duet with George J. MacFarlane, "In a Hammock," close to the end of the second act brought the audience to its first real demonstration of enthusiasm. The spectacle of Miss Clark nestling in an embowered hammock was captivating enough, but when the stalwart Mr. MacFarlane picked her up and carried her about in a hammock contrived by his own manly arms—well it made a pretty picture indeed.

Mr. MacFarlane was an American painter, Jacques Baccarel, and he very properly was in love with Nadine (Miss Clark). Nadine was the daughter of Gen. Samover (Mr. De Angelis) with whom Jacques did not stand very well by reason of this same Jacques having at one time employed Mrs. Gen. Samovar (Viola Gillette), a former actress and model, as the subject of certain very candid classical paintings.

Jacques happens upon the scene (a resort in the South of France) just as the General is preparing to welcome his nephew, a Dutch coffee planter from Borneo and betrothed to Nadine. To escape the General's wrath Jacques assumes the name of the nephew. Of course the latter makes an untimely appearance and there you have the complications. Jacques has painted a great work for exhibition in the salon called "The Beauty Spot." Mrs. General Samover posed for it in her model days as testified by a mole on the left knee of the canvas figure. One is let into the secret that this mark will identify Mrs. General to her husband and the consequences give her the shudders. Jacques promises that he will save her from scandal if she will further his suit for Nadine. She promises and in a trice Jacques gives the painted figure a full complement of clothes and the mole which was originally "the beauty spot" is converted into a small animal that looks like a mouse and is described as a pet mole. So all is well and the General's wrath is appeased. That's the plot. Not very interesting in the telling, is it?

Frank Doane had several laughable moments as Chicoree, the colored servant of Jacques, who is forced by circumstances to pose as a prince from Borneo, but finally discovered and ignominiously jailed. He had a capital dance and a good song in the second act.

The Mr. Smithson, previously mentioned, has done exceedingly well by his employers. He has put on some rather big effects and has trained his choristers to a high degree of activity. The opening of the second act was a ponderous attempt at the spectacular. It had the two score or so of girls in action all at once, and even the dozen chorus men were impressed as flower girls to scatter posies in the path of Nadine. It was during one of the numbers in this act that a tiny blonde "pony" grabbed off principal honors for herself by doing a sprightly bit of dancing. For the time being the show stopped while the audience exhausted itself in applause it had denied the principals of the cast.

A bathing girl number at the opening was saved from comparison with that common burlesque feature by having the girls carried off the stage on chairs on the backs of native porters, a scheme which

(Continued on page 22.)

## FIFTH AVENUE.

This week's offering at the Fifth Avenue Theatre is one fine, big, glittering array of vaudeville talent. Wednesday night it drew an audience that was worthy of its excellence. The house was filled within a trifle of its seating capacity, the crowd apparently being drawn by the all around merit of the entertainment rather than by any one feature.

There was no dramatic sketch, or even a comedy playlet in the frame-up. It would be hard to pick the favorite in the running. Three or four acts were bunched in the sprint for applause. Ed. F. Reynard and W. C. Kelly carried off the laughing honors and to Alexander and Scott and Holden's Manikins fell an equal share of favor, thanks to the novelty of their offerings.

An act does well when it gets the attention of its audience at the entrance. Reynard does even better. His audience is worked up to a high pitch of expectancy before he makes his appearance—through his novel stage setting, and then by his capital introduction. And he never gives their attention a chance to relax. Novelty follows novelty, and the humor of his ridiculously lifelike dummies keeps the laughter bubbling.

Mr. Kelly has dropped his "hick" character in the courtroom series, more's the pity. This bit was a classic of exaggerated slang. At several points the monolog, if one might call it so, has been brightened with fresh points. The "Virginia Judge" never went better than this week in the next to closing position.

Holden's Manikins show fairly sparkles with bright effects in the settings of the miniature stage. Some of the matter is new. A pantomime of "Salome" was a marvel of manipulation, and a song and dance by a cowboy and girl were handled with amazing realism.

Alexander and Scott have put themselves in a high place by the simple process of dressing their clever turn as it should have been dressed long ago. That's all the act ever needed. The female impersonator of the pair has a remarkable falsetto voice and in skirts puts up such a good appearance that not one in fifty of the audience suspected the disguise. The pair make little play for comedy in their new arrangement, wisely depending upon the straight singing in the body of the act and the surprise when the sex of the "girl" is disclosed at the finish.

The Cadets de Gascoigne did very nicely for ten minutes or so. The woman has a big, clear soprano voice, and with an eye to jockeying for applause they arrange to have her high notes in great prominence for the finales.

The Four Harveys (who are really five) closed the show in one of the prettiest wire acts that has appeared around town this long time. The two girls are pretty, youthful figures in pink tights and corsets cut to the limit of décolleté. They have a neat routine on the tight wire, every feat being a picture of grace and acrobatic style. The two men have several striking arrangements, the feature being a beautiful unsupported handstand. The fifth member is a woman assistant who handles the paraphernalia and adds to a most attractive stage picture. Tom Jack Trio opened one of the best vaudeville shows of the year. *Rush.*



# ALHAMBRA.

The show at the Alhambra this week is a funny one in its line-up. There are but sixteen people actually engaged in the eight acts on the program (the "company" with Pauline? not included). Four of the eight numbers are "single" turns, five acts in "one."

The bill played out strongly. Everybody "got over." The stage manager did not do the least, either. Those who talk of the "music hall" policy and "when an act's through, it's through," ought to study the methods of this stage manager at the Alhambra. He knows when an act is through. Irwin Goodrich is the stage director on the program. Mr. Goodrich certainly does know his stage and audience.

A couple of New Acts fell into not choice spots. Fred Soaman had "No. 2." The Great Lester followed the intermission. Both did well, Lester extremely.

Excerpts from "The Tales of Hoffman" are not heard so very often in musical acts. Newell and Niblo played an extract on their saxophones. It might have caused the opening to sound "classical," but it was different. So is their finish on the xylophones. That is lively and well played. The uniforms of a Hussar style are strikingly brilliant, but seem to demand a change, as they are wearing to the eye. Miss Niblo might be more careful of the rouge. She is using too much of it. The act isn't dragged out a second, another meritorious detail. Although the Alhambra is a "late house," Newell and Niblo in the mighty hard place did unusually well.

A patriotic song and dance finish gave Vinie Daly a big send-off, though why a dancer should sing "Just Someone" did not become known. Miss Daly is probably content to rest upon her terpsichorean accomplishments. It isn't possible she wishes to pose as a singer—and of ballads.

The sketch number is "Pixley's Prodigal Parents," one of the best comedy pieces of the season. Its foremost laudable favor-winning virtue is that the story is knitted together closely, and never deviated from. The "vaudeville license" is altogether missing. The setting too is as pretty a bit of stage craft as has been shown. Mr. Crane, Mrs. Crane and Miss Condon each play well, while the "business" of Mrs. Crane climbing over the fence is made excruciatingly funny by her. The laughs are frequent and loud. After they crowd against each other, and every one a logical sequence. Five people in all are in the cast. The other two men could be improved upon, though the character of Bud Hickson is "fat" enough for anyone to play it.

A little different routine from the others, and a quartet singing with three tenors alongside one bass keep The Quartet to the fore. The bass has a "story-song" for his solo, a radical departure for the deep-voiced songsters. There seems to be a new blonde boy in the quartet, with a nice pleasant voice and his hair pompadour. Two tenors following each other in the solos hurt the second's reception, though the latter (and stouter) had his chance again further on, winning handily. The act was a very big hit. James Harrigan also appeared and Pauline? closed the bill. *Time.*

# PLAZA MUSIC HALL.

It would be strange if such a vaudeville bill as this week's in such a perfect theatre as the Plaza did not ultimately attract patronage. Monday evening the audience reached about 80 per cent. of the seating capacity, but what it lacked in size it made up in enthusiasm over the performance. It is not often that a vaudeville show is received with such steady applause. Even the minor numbers went with a whoop such as ordinarily would satisfy a feature attraction.

Joe Welch, "No. 4," took the honors. He has returned to a straight talking act, without parodies to interfere with the skilfully handled characterization of his Hebrew. Much of the monolog is new, although at several points in its course bits of the old routine are worked in. In the new material perhaps the best is the account of Abraham's experience with the marriage broker. This is easily the equal of the old talk about Abraham's family troubles. Counting the two minutes or so, of applause at the finish, Welch occupied thirty-two minutes and left the audience applauding.

Felix and Caire followed. The Richard Carle impersonation, one of the best things the boy ever did, has been dropped and the series has been revamped in other particulars. Vesta Victoria singing "The Pride of the Ballet" was rather a rough burlesque, but it made one of the best laughing incidents in the act, and Miss Caire's "Yama-Yama" girl was a splendid applause getter.

Katie Barry makes a first rate finish with a travestied speech by a suffragette and starts off nicely with a song having to do with the present insanity of woman's dress. She wears an exaggerated model of a princess gown lavishly trimmed with buttons and a nightmare of a "peach basket" hat.

John C. Rice and Sally Cohen return for the week to one of their earlier sketches "Our Honeymoon," a highly amusing farce in the hands of this skillful pair. In the whole catalog of sketch artists there is no team which gets its laughing effects more legitimately or can be more surely depended upon under any circumstances. "Our Honeymoon" was one big laugh from start to finish.

Jack Lorimer had a good deal of a task in the next to closing spot following an evening of almost constant laughter, but he caught his audience at the very outset and held it through his usual routine, and an encore or two for good measure.

Brengk's "Bronze Beauties" (the word "bare" being dropped for the time) made a quiet closing number, but the art studies easily held the audience in to the pictures. The series seems to have been shortened somewhat and holds together very well. This engagement is announced as the final one of the present American tour. Lantern slides announce the titles of the groups instead of the cards displayed on an easel. This might have been well enough except that the letters were almost illegible when thrown on the draped red velvet curtain.

McLallen-Carson Duo and the Rosedale Four (New Acts) and The Three Yossarys were the others. *Rush.*

Geo. F. Bryne, the agent, has taken the direction of Zellah Covington and Rose Wilber in their protean act.

# 125TH STREET.

A good all-around bill has been provided for this, the last week of vaudeville for the season, at the 125th Street Theatre. The show suffers a short setback through the Hilda Spong and Arthur Forrest sketch, in the "No. 3" position (New Acts). The pair occupy a good deal of the big type, and the failure is quite a serious matter, but the program picks up well after and goes merrily to a strong finish. Leeds and La Mar and Thos. F. Smith, also under New Acts, appeared before the "flop," both doing rather well.

Kathleen Clifford, Arthur Hill and "The Top o' th' World" dancers, in "Kris Kringle's Dream" add much to the program. The production is a big vaudeville number. William Rock staged it. He has shown a complete knowledge of the vaudeville wants. The offering is replete with bright, snappy numbers. All are short, fast and keep the rather large number of people employed continually on the move. The comedy is perhaps a trifle weak, but is not important enough to come in for any great amount of consideration. Mr. Hill is the Polar Bear, and with Kathleen Clifford, a lively little soubret, comprises the important portion of the cast. The costumes probably are the same used in the show all season. They look a little the worse for wear, but if the act is to remain in vaudeville another season this will probably be remedied. A big dancing number gives the piece a corking finish. The act is again forced to close in "one" this week. It is a grave mistake, for the number loses almost its entire value through it.

Al Fields and Dave Lewis didn't have an easy position next to closing. They followed a comedy sketch at which the house laughed incessantly. The pair easily overcame the difficulties, however, and simply carried the laughs right along for another quarter hour. It has been some time since a bigger bunch of laughable nonsense has been handed out than the talk the pair have about "bottle mines," "baseball mines," "sugar-feelers" and "beer listners." Fields sticks right close to the material at hand, and it is all that is necessary. The pair also secure no end of fun out of a song with twisted lyrics, in which they employ a man from back stage and one from the front.

The Military Octet filled in a very pleasing twenty minutes with little change in their routine. The house enjoyed the act but were a little shy in the way of applause at the finish. The costumes are not as bright as they should be, although it is rather late in the season to expect much appearance of newness.

The Mirza-Golem Troupe have a little something out of the ordinary in acrobatic offerings. The balancing pole has never been used to better effect than by this troupe. One trick in particular brings big returns. The man at the top in horizontal position does many revolutions at the highest speed. The rest of the time is filled in with "Risley" work, which is not up to some shown, but is all turned off with a speed and dash that even matters up.

Cressy and Dayne also appeared.

T. W. Dinkins' Bon Ton, Jersey City, commenced with pictures for a summer run last Monday. It is a Western Burlesque Wheel house.

# BEATING 'EM TO IT.

London, April 17.

The Madeleine, the second "meameric" dancer within the month, is holding forth at the Palace this week. A few weeks ago a dancer of almost the exact style was shown at the Coliseum, and the general impression prevails that the Coliseum management learned of Mr. Butt's future booking of the feature and beat him to it. If his scheme was to take the edge off The Madeleine's appearance, it seems to have succeeded.

So far the audience at the Palace has taken the turn as a joke. "Kidding" has been plentiful and even hisses have greeted the mystic dancer. Mr. Butts, of the Palace, however, is firm in his conviction that The Madeleine will ultimately turn out to be a strong feature, when the people become convinced that the hypnotic influence is really "on the level."

He commented this week on the fact of the Coliseum anticipating his booking. "It looks to me as though this sort of thing is likely to continue. Even now I have made arrangements to bring out another big feature and I confidently expect to have the Coliseum people get ahead of me if they can," he said.

The whole business seems to be rather a waste of energy in this case. "Mis" Madeleine at the Coliseum was anything but a howling success, and "The" Madeleine, to an ordinary onlooker, offers little better prospects. The audience seems to find most of her dancing under the "fluency" funny rather than awesome. Some parts of it really are funny. For example, when Madge's blond young man assistant recites "The Seven Ages of Man," she goes through certain appropriate movements. Then a man is picked out of the audience and told to play any melody he chooses as an accompaniment to the dancer. One night this week it was a wild gallop, and at the finish Madge was breathing hard and rather groggy.

# "TRYING OUT" FOREVER.

By YACKLAY AND BUNNELL.

Had a brand new act to show;  
Cost some money, too;  
They said, take a "try-out" week.  
To see what we could do.

We played in Tallahassee;  
We played in Tuscoogee;  
All the reports that they received  
Were beautiful to see.

Still they were not satisfied;  
"A manager in Maine"  
Failed to see us one night—  
We'd have to try again.

Then played Tuscarora,  
Generous "cut," of course,  
But "train late" or "the man"  
Had to doctor an ailing horse.

So we lost another chance  
To show "The Powers" our act;  
They told us not to be discouraged,  
"Peck would soon be back."

We tried again in Brooklyn,  
Between the living and the dead;  
"They'll be over to see you there,"  
Was what our agent said.

We worked as we never worked before,  
And happily we "made good,"  
Feeling at last our efforts to please,  
Had pleased them, if anything could.

Called next day at "The Office,"  
Asked to see Mr. N.,  
Ushered into his sanctum,  
Seated there and then.

When we explained to "His Highness"  
We'd shown our act all around,  
In all places for showing acts,  
That over the country about.

He clasped our hands in his warm palms,  
Saying with his sweetest bow,  
"Your reports great, but you've played all our time.  
Your act is too old for us now."



# Impressions of CHAS. LEONARD FLETCHER. THE "MANSFIELD OF VAUDEVILLE"

FIVE OF THE FIFTY-FOUR CHARACTERS IN THE REPERTOIRE OF CHARLES LEONARD FLETCHER.

## VARIETY ARTISTS' ROUTES FOR WEEK MAY 3

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MAY 2 to MAY 9, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. E." "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A  
A B O D Girls, 230 W. 96, N. Y.  
Abelton, Hilariem & Rosalie, 779 State, Bridgeport.  
Abdallah Bros., Three, 1235 Golden Gate, Frisco.  
Adams & Mack, Keeney's, N. Y.  
Adams, Edward B., 418 Strand, W. C., London, England.  
Adams & Alden, Majestic, Chicago.  
Adar Trio, 2230 N. 3d, Phila.  
Adelzy, Box 240 Champaign, Ill.  
Adler, Flo, Orpheum, Oakland.  
Adler & Pinks, Jeannette, Orpheum, Minneapolis.  
Ahearn, Chas., Keith's, Providence.  
Ahearns, The, 280 Colo. Ave., Chicago.  
Ahl, Ed., Bangor, Me.  
Albani, 1416 Broadway, N. Y. C.  
Albert, Giulia, Scribner's Big Show, B. E.  
Albino & La Brant, Scenic, Westbrook, Me.  
Alvares & Millar, Empire, Sheffield, Eng.; 10, Empire, Bradford, Eng.

Aldrich, Blanche, 142 Clayton St., Athens, Ga.  
Alexandra & Bertie, 41 Acre Lane, London, Eng.  
Alexis & Schall, 327 E. 25th, N. Y.  
Allen, Chas. H., 481 S. Morgan, Chicago.  
Allen, A. D. Co., 74 Pleasant, Montclair, N. J.  
Allen, Violet, Co., 222 E. 14th, N. Y.  
Allen & Francis, 811 Shotwell, San Francisco.  
All, Hunter & Ali, Claude Pl. and New York ave., Jamaica, N. Y.  
Alpha Troupe, Bijou, Battle Creek, Mich.; 10, Bijou, Jackson, Mich.  
Alpine Troupe, Cole Bros.' Shows, C. E.  
Alrons, Zoeller, Trio, Mardi Gras Beauties, B. E.  
Alvano & Co., West Middletown, O.  
Alvarettas, Three, Jersey Lilies, B. E.  
Amatis Sisters, Four, Orpheum, San Francisco.  
American Trio, 56 Penn Ave., Newark, N. J.  
Angell Sisters, 712 W. New York, Indianapolis.  
Apollo Bros., 249 W. 4th, N. Y.  
Apollo Quartet, 89 No. State St., Chicago.  
Archer, Bob, Jolly Girls Co., B. E.

Ardo & Eddo, 500 E. 84th, N. Y.  
Arizona Troupe, 351 E. 18th, N. Y.  
Arlington Four, Hammerstein's, N. Y.  
Armstrong, Grace, 9, Forest Park Highlands, St. Louis.  
Armstrong & Verna, Union Hotel, Chicago.  
Armstrong & Clark, Orpheum, St. Paul; 9, Orpheum, Minneapolis, Ind.  
Armstrong, Geo., 163 W. 34th, N. Y.  
Arnold & Felix, South & Henry Sts., Jamaica, N. Y.  
Arthur, May, Champagne Girls, B. E.  
Arville, Dorothy, Roseleigh Court, 35th, N. Y.  
Astaires, The, 42 Eldorado Pl., Highland Park, N. J.  
Auberts, Lee, 14 Frobel Str., Ill., Hamburg, Ger.  
Auburns, Three, 535 Beacon, Somerville, Mass.  
Avers, The, 37 Heygate, South End-on-Sea, Eng.  
Auger, Capt. Geo., 12 Lawrence Rd., So. Mall, London, Eng.  
Austins, The, 10 Bakers Lane, Rockville, Conn.  
Avery, W. E., 5006 Forrestville, Chicago.  
Ayres, Howard, 919 Ritzer St., Phila., Pa.  
Azards, The, 229 W. 88th, N. Y.

Bader, La Valle, Trio, Orpheum, Seattle.  
Baraban Russian Troupe, 100 E. 116th, N. Y.  
Bachman, Marie, Grand, Los Angeles, Indef.  
Bernstein, Harry, Bijou, Racine, Wis., Indef.  
Belle, The, 319 E. 14th, N. Y.  
Bell & Marshall, Grand, Peru, Ind.; 9, Grand, Huntington, Ind.  
Barlowe, Mollie, Champagne Girls, B. E.  
Barrett & Belle, New Century Girls, B. E.  
Barry & Wolford, Grand, Syracuse; 10, Proctor's, Albany.  
Barnes, T. Roy, & Bessie Crawford, Cook's, Rochester.  
Barnes & Levina, Grand, Augusta, Ga.; 10, Grand, Montgomery, Ala.  
Barnes & Conway, City Sports, B. E.  
Barron, Ruby, 20 E. 89th, N. Y.  
Barrett Sisters, 1904 N. 31st, Phila.  
Barrett, Marjorie, 4509 Filmore, Pittsburg.  
Bates & Melville, 76 Gregory St., New Haven.  
Batro & McCue, 819 North Second, Reading.  
Baxter & La Conda, 1703 Carson St., Pittsburg.  
Baxter & Co., Sidney, Poli's, Hartford.

Beam, Will, 1553 B'way, N. Y.  
Bean, Wm. C., 150 Oxford, London, Eng.  
Be Anos, The, 3442 Charlton, Chicago.  
Beard, Billy, 1401 Dayton, Savannah, Ga.  
Beavly, Marjorie, & Co., Victor House, Chicago.  
Beecher & Maye, Fairland, Bristol, Tenn.  
Beeson, Lulu, Orpheum, Portland, Ore.  
Belmel, Musical, 340 E. 87th, N. Y.  
Bell Boys Trio, New York Stars, B. E.  
Bell, Chas. H., Majestic, Galveston.  
Bell, Arthur H., 458 12th, Newark, N. J.  
Belmonte, Harry & Pearl, 20 W. Missouri, Kansas City.  
Bennett Sisters, Irwin's Big Show, B. R.  
Bennett, Laura, 113 W. 76, N. Y.  
Bennetts Bros., 206 W. 67th, N. Y., c/o Williams.  
Bergere, Valerie, Keith's, Portland; 10, Keith's, Boston.  
Berlingier, Vera, Orpheum, Sioux City.  
Bernard & Siefert, 955 S. High, Columbus, O.  
Bernice & Howard, 3007 Calmet, Chicago.  
Bernier & Stella, 22 Haywood, Providence.  
Berol, William, care Lehman, 544 Ralph, Ridge-wood, Brooklyn.  
Beyer, Ben & Bro., Keith's, Philadelphia.  
Behrend, Musical, 52 Springfield, Newark.  
Belclair Bros., Proctor's, Newark; 10, Proctor's, Newark.  
Bertina & Brockway, 311 Third, N. Y.  
Bevans, Clem., Big Review, B. R.  
Beverly & Wise, Crystal, Nelsonville, O.  
Big & Bang, 178 Bruce, Newark.  
Big City Quartet, K. & P. 5th Ave., N. Y.; 10, K. & P. 125th St., N. Y.  
Black & Co., Violet, Orpheum, Denver; 16, Majestic, Milwaukee.  
Blaney & Wolfe, 257 W. 44th, N. Y.  
Bimbo, The, Majestic, Dallas.  
Bingham, 335 Beal St., Somerville, Mass.  
Black & White Trio, 405 Columbus, N. Y.  
Black & Jones, 118 W. 30th, N. Y.  
Black, Chas., Miss New York, Jr., Co., B. E.  
Blancha & Hehr, Lubin's, Phila.  
Blessings, The, Orpheum, Salt Lake, Utah.  
Bloom, Harry, Golden Crook Co., B. E.  
Blondell, Mysterious, & Co., 25 Second St., N. Y.  
Blum, Bomm, Brrr, Maryland, Baltimore.  
Blockson & Burns, Olympic, Chicago.  
Booth, Gordon & Booth, Majestic, Denver, Colo.





# HARRY DEAVES & CO.

## PRESENT THEIR DRAMATIC MANIKINS in an ORIGINAL "UNCLE TOM'S CABIN" COMEDY BURLESQUE on

We are originators and producers. The possibilities of "Uncle Tom's Cabin" as a tabloid or comedy burlesque was never heard of until we "hatched" out this act, March 17, 1902. Now other "Incubators" are busy after we have shown them how. We originated (mark the word) "Rubber-neck" in stage box, smoking a cigarette, in March, 1898, and at the same time, in connection with the smoking figure, we introduced our manager before the curtain. Consequently these two figures have been in constant use for 11 years, being the trade-mark of our act, and being ours only. This does not seem to bother "pirates" and "coast defenders," who keep themselves to this and other points belonging to us. Positively the first figure smoking in stage box was introduced by me. Any one else doing this has imitated. As is also the same with the Manikin "Cake Walk," I being positively the one to produce it first on May 29, 1899, at Bergen Beach, Brooklyn. Every manikin act in the business now includes an imitation of the original, but none so good. Other points we have originated are electric lights around proscenium and over boxes in January, 1899, at Hurlig & Seamon's; "Teddy Roosevelt" in May, 1905, and electric baton in orchestra,

August, 1908, at Bergen Beach. I give dates to prove my right to these ideas. Other things they do so without permission. We are producers, also of our own original spectacles, acts of "Red Riding Hood," "Cinderella," "Jack and the Bean Stalk," "Tramp Pirates at Sea," etc. We have never imitated any one. We have too much material already. But we intend to follow up "pirates" and "coast defenders." We have been too lenient heretofore. We have just closed a successful tour of the Sullivan-Considine Circuit, where "Uncle Tom's Cabin" was a big scream in every house. See what they thought of us in Denver: "Probably the greatest novelty presented in vaudeville in Denver for several years is the act of Deaves' manikins. These dolls have a theatre of their own, including orchestra, on the stage. A burlesque on "Uncle Tom's Cabin" is presented in a highly amusing fashion. It is really wonderful, the way the "manikins" act. A rowdy manikin in one of the boxes kept the audience in a roar. The right-hand stage box was occupied by none other than Teddy Roosevelt and his wife. At times the ex-president became noisy, much to the delight of the audience."—Denver Post, April 8.

Summer Address, HARRY DEAVES, Bergen Beach, Brooklyn, N. Y.

### 4 REAL HITS 4

"Any Old Place in Yankee Land Is Good Enough for Me"  
A corker for opening or closing.

"DOWN AMONG THE SUGAR CANE"  
The sweetest of sweet songs.

"You're In The Right Church But The Wrong Pew"  
Still the season's sensational con song.

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Real Song for Real Singers.

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Wekert & Berg, Orpheum, Atlanta; 10, Majestic, Ann Arbor, Mich.  
Schhoff & Gordon, Bijou, Jackson, Mich.  
Edinger Sisters, E. F. D., No. 1, Trenton, N. J.  
Edwards, Fred R., Parsons, Kansas.  
Edwards, Geo., 3505 Fleming, Allegheny, Pa.  
Edwards & Clarendon, 416 Elm, Cincinnati.  
Edyth, Rose, 345 W. 23d, N. Y.  
El Barto, 2531 N. Hollywood, Phila.  
El Cota, 1144 B'way, N. Y.  
Elastic Trio, Majestic, Pittsburgh, Indef.  
Eleanor & Ray, 2442 State, Chicago.  
Elliot, The, O. H., S. S., Pittsburg, Indef.  
Ellsworth, Eugene & Edna Earle, London, Los Angeles, Los Angeles, Cal.  
Eltinge, Julian, American, Chicago.  
Emerald, Connie, 41 Holland rd., Britton, London.  
Emerson & Baldwin, 50 Rupert, Coventry, Eng.  
Emmett & Lower, 419 Pine, Darby, Pa.  
Emmett, Gracie & Co., Detroit, Mich.; 10, Cook's, Rochester.  
Emmett, Mr. & Mrs. Hugh J., Poli's, Scranton.  
Empire Comedy Four, Majestic, Johnstown, Pa.; 10, Orpheum, Reading, Pa.  
Engel, Lew, 223a Chaucery, Brooklyn, N. Y.  
Englebreth, Geo. W., 300 W. 5th, Cincinnati, O.  
English Belles, Four, Bijou, Superior, Wis.; 7, Powers, Hibbing, Minn.  
English, J. A., Crown, Sydney Mines, N. S. Can.  
Eugene, 252 Flint, Rochester.  
Errol, Leon, Jersey Lilies, B. R.  
Erzleben, Bert A., Shootover Inn., Hamilton, City, Cal.  
Esmeralda Sisters, Palace, Brussels, Belgium.  
Eugene Trio, 258 W. 26, N. Y.  
Evans & Lloyd, Orpheum, Salt Lake.  
Everett, Sophie & Co., cor. South and Henry Jamaica, L. I.  
Evers, George, O. H., Cleveland, O.; 10, Great Southern, Columbus, O.

F

Falk, Billy A., 46 Allen, Rochester, N. Y.  
Falardeau, Doll Irene, Hotel Rexford, Boston.  
Farlandaux, Camille, Rice & Barton's Gaiety, B. R.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell, Doc., Joe, San Sou, Ybor City, Fla.  
Farrell-Taylor Co., Orpheum, Minneapolis; 10, Dominion, Winnipeg, Can.  
Faust Bros., Family, Butte, Mont.  
Fay, Anna Eve, Melrose, Highland, Mass.  
Fay, Frank & Gertrude, 77 Walton pl., Chicago.  
Faye, Elsie, & Miller & Weston, 9, Orpheum, Salt Lake City.  
Faye, Kitty & Co., 9, Orpheum, Lima, O.  
Fee, May & Forbes, 153 Chestnut, Phila.  
Fendell, Sam'l J., Strolling Players Co., B. R.  
Ferguson, Frank, 489 E. 43d, Chicago.  
Fernandes, May, Duo, 207 E. 87th, N. Y.  
Festard, Grace, 217 Warsaw, Chicago.  
Ferry, Human Frog, New Home, Pittsburg.  
Fields, W. C. Colonial, N. Y.  
Field Bros., 217 7th St. N. Y.  
Fields & Hanson, Terrace, Belleville, N. J.  
Fields, W. H., Star, Chicago.  
Finley & Burke, Box 193 Onset, Mass.  
Finney, Chas., 258 W. 26, N. Y.  
Finnie, Jack, 1911 South Chadwick, Phila.  
Fiske, Gertrude, Miner's Americans, B. R.

Flaher, Harry, & Bro., Academy, Jersey City, N. J.; 10, Asbury Park, N. J.  
Fiske & McDonough, 272 W. 107th, N. Y.  
Flaherty, Dan, City Sports, B. R.  
Fleming, Mamie, Hotel Portecuse, Atlantic City.  
Fletcher, Chas. Leonard, Alhambra, N. Y.; 10, Orpheum, Greenpoint.  
Fogarty, Frank, Orpheum, Oakland.  
Force & Williams, Wonderland Park, Wichita, Kan., Indef.  
Ford, Chas. L., 418 So. Franklin, Muncie, Ind.  
Ford, Frank, & La Petite, 418 So. Franklin, Great Falls, Mont.  
Fords, Famous, 391 Gates Ave., Brooklyn, N. Y.  
Forresta, Musical, 508-59 Dearborn, Chicago.  
Forrester & Lloyd, 1553 B'way, N. Y.  
Fox, Harry, Miner's Merry Co., B. R.  
Franklin & Green, Chas's, Washington; 10, Keith's, Phila.  
Frederick, Helena, Orpheum, Omaha; 10, Orpheum, Kansas City.  
Frey Trio, Airline, Jacksonville.  
Frey, Fred, 301 Grove, Scranton, Pa.  
Friend & Downing, 418 Strand, London, Eng.  
Friend & Downing, 418 Strand, W. C., London, England.  
Francisco, The, Miner's Merry Burlesquers, B. R.  
Franklin & Green, Chas's, Washington; 10, Keith's, Phila.  
Freeman Bros., Rose Sydel's London Belles, B. R.  
Freeman Bros., 37 Anderson St., Boston.  
Frevoli, Frederick, 148 Mulberry, Cincinnati, O.  
Freeman, Frank F., Hastings Show, B. R.  
Frobel & Euge, 104 E. 14, N. Y.  
Fullerton, Lew J., Summer pl., Buffalo.  
Fulton, May, 649 Lenox, N. Y.  
Furnam, Badir, Tottenham Court rd., London, Eng.

G

Gagnoux, Bijou, La Crosse, Wis.  
Gale, Ernie, 169 Eastern, Toronto.  
Galletti's Monkeys, 804 Maplewood, Chicago.  
Garden & Martin, Girls from Happyland Co.  
Gardner & Lawson, 1214 2d Ave., N. Nashville.  
Gardner, West & Sunshine, 34 Elm, Everett, Mass.  
Gardner, Four Niles, Minneapolis, Minn.  
Garrity, Tom, 232 Academy, Newark, N. J.  
Gath, Carl & Emma, 1553 B'way, N. Y.  
Gavin, Platt & Peaches, 4417 Third Ave., N. Y.  
Gaylor & Graff, 244 W. 16th, N. Y.  
Genaro Band, K. & P. 5th Ave., N. Y.; 10, K. & P., 126th St., N. Y.  
Georgia Campers, Plaza Music Hall, N. Y.  
Gessler, Chas., 224 Green St., Indianapolis.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gilden Sisters, Empire, Atlanta, Ga., Indef.  
Gilesona & Hoolihan, 156 N. Willow, Trenton, N. J.  
Glendower & Manion, Winnipeg, Man., Canada.  
Glimore, Mildred, City Sports, B. R.  
Gillroy, Haynes & Montgomery, Bijou, Saginaw, Mich.; 10, Majestic, Kalamazoo, Mich.  
Glose, Augusta, Schubert's, Utica, N. Y.  
Gottrey & Henderson, 1553 B'way, N. Y.  
Glover, Edna May, Gay Music Co.  
Goldberg, Joseph, Mgr., Harris, Braddock, Pa.  
Goldfinger, Louis, 802 E. 168th, N. Y.  
Golden & Hughes, P. O., Milford, Mass.  
Goldie, Rube, 113 Prince, Newark, N. J.  
Goldman, Abe, New Century Girls Co., B. R.  
Goldsmith & Hoppe, Orpheum, Sioux City, Ia.  
Gordon, Belle, P. O. Box 40, N. Y. O.  
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Gordon & Henry, 1777 Atlantic Ave., Brooklyn.  
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Grant, Bert & Bertha, 2956 Broadway, Chicago.  
Grant, Sydney, 269 W. 261st, N. Y.  
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Gray & Graham, Orpheum, St. Paul.  
Gray & Van Lieu, Orpheum, Chillicothe, O.; 10, Hippodrome, Huntington, W. Va.  
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Guld, Martin J., 160 Boernum pl., Brooklyn.  
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H

Haggarty & Le Clair, 129 17th, Detroit.  
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Hallman & Collins, Wash. Society Girls, B. R.  
Hamilton & Rones, People's, Cedar Rapids, Ia.  
Hamilton, Estelle, 2641 No. 31st, Phila.  
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Hamlin, The, Orpheum, Spokane, Wash.  
Handler, Louis, 1812 B'way, N. Y.  
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Harris, Hattie, New Home Hotel, Pittsburg.  
Harrington, Giles W., 634 Actin, Toledo.  
Harrington, Alfred A., 338 E. 14th, N. Y.  
Harrison, Al, Follies of the Day Co., B. R.  
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Harvey, Elsie, & Boys, 138 E. 14th, N. Y.  
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**THE BEAUTY SPOT.**  
(Continued from page 18.)

partly modified what would otherwise have been a generous display of figures. Miss Clark had a neat entrance, appearing first in an extemporized warship built during an instant's darkness on the stage by profile parts held together by the choristers. Mr. De Angelis was introduced by the conventional scheme of laughter off stage and a "O, here he comes now" speech. His first bit of business was to kiss the six show girls, after the manner of comic opera comedians since time began. When a comedian feels ill at ease and can't think of anything else to do, he kisses the show girls or chorus girls, or any skirt in sight.

Among other small details it is perhaps worth mention that the choristers displayed only two sets of frocks, and that the "ponies" wore cotton stockings.

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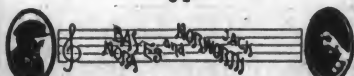
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McBreen & Bros., Billy, Rex, E. St. Louis, Ill.  
McCane & Grant, 636 Benton, Pittsburg.  
McFarland & Murray, Lyric, Terre Haute, Ind.  
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McCree, Davenport Troupe, Ringling Bros., C. R.  
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McLallen-Carson, Duo, c/o Variety, N. Y.  
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Meier & Mora, March, Circus Variete, Copenhagen, Denmark.  
Mells, The, Ringling Bros., C. R.  
Melnotte Twins & Clay Smith, Orpheum, San Francisco.  
Melrose Bros., 183 Park, Bridgeport.  
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Miacos & Fundland, 780 Eighth Ave., N. Y.  
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Miller, Grace, Phillip's, Richmond, Ind., Indef.  
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Miller, Theresa, Criterion, Chicago, Indef.  
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Mills & Moulton, 58 Race, Buffalo.  
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Mimic Four, 350 W. 42d, N. Y.  
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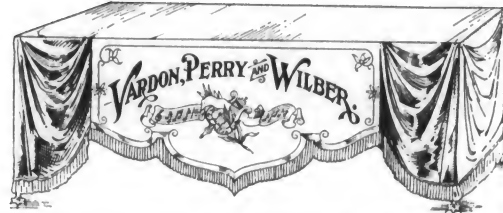
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Ward, Tom, 163 Lexington Ave., Brooklyn.  
Wardell, Harry, 1553 B'way, N. Y.  
Washburn & Douglas, 434 3d St., Brooklyn.  
Watson, Sammy, Keith's, Philadelphia; 10, Keith's, Pittsfield, Mass.  
Watson Sisters, Irwin's Big Show, B. B.  
Watson & Little, 428 W. 145th, N. Y.  
Weavers, Flying, 1553 Broadway, N. Y.  
Webb, Harry L., Fountain Ferry Park, Louisville, Ky.

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Williams & Gordon, 2222 Indiana, Chicago.  
Williams & Segal, 27 E. Robinson, Allentown, Pa.  
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Williams, Thompson & Copeland; Temple, Ft. Wayne.  
Williams & Stevens, Pekin Stock Co., Chicago.  
Williams, Frank & Della, Sun, Washington, D. C.; 10, O. H., Alexandria, Va.

Williams & Van Allen, 601 Queen St., Portsmouth, Va.  
Willard's Temple of Music No. 1, Palisades Park, N. Y.  
Willard's Temple of Music No. 2, Dreamland, Coney Island, N. Y.  
Wilson Bros., 1905 S. 6th Ave., Maywood, Ill.  
Wilson, Musical, Pat White Gaiety Girls, B. B.  
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Wilson, The Great Gay Masqueraders, B. B.  
Wilson, Tony, Heloise & Amoros Sisters, 104 E. 14th, c/o Tausig.  
Wilson & Frazier, 145 E. 48th, N. Y.  
Wilson, Mae, Lulu, Butte, indef.  
Wilson, Louis, 26 Sheppard St., Lynn, Mass.  
Winane & Cassler, Devil's Anion Co.  
Winkler & Cress, Trio, 252 W. 88th, N. Y.  
Winston's Seals, Hippodrome, N. Y.  
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Wixon & Eaton, 30 Tecumseh, Providence.  
Wolford & Blugard, 150 W. Congress, Chicago.  
Woodford & Mariboro, Gem, Meridian, Miss., indef.  
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.  
Wood Bros., Poll's, New Haven; 10, Poll's, Scranton.  
World's Comedy Four, Al Reeves, B. B.  
Wise, Jack, 39th, Pittsburgh.  
Wordette, Estelle, Proctor's, Newark; 10, Orpheum, Altoona, Pa.  
Woodward, Ed. & May, Star, Charlotte, N. C.; 10, Bijou, Birmingham, Ala.  
Wormwood's Dogs & Monkeys, Armory, Birmingham; 10, Proctor's, Troy.  
Worton, Beale, c/o Bonlangier, 529 W. 125, N. Y.  
Wright, Lillian, & Boys, 435 W. 46th, N. Y.

Yacklay & Bannell, Lancaster, Pa.  
Yalto Duo, 229 W. 86th, N. Y.  
Yamamoto & Koyoshi, 166 W. 65th, c/o Gleason, N. Y.  
Yaukee Four, Star, Seattle, Wash.  
Yeoman, George, 4506 Gibson, St. Louis.  
Yoder, Dave C., Miss New York, Jr., Co., B. B.  
Young, E. P., 407 W. 123d, N. Y.  
Young & Sister, DeWitt, Majestic, Galveston.  
Young, Ollie, & Bro., Orpheum, St. Paul.  
Young, O. M., Kitty Faye & Co., indef.

Zalno, Joe, 41 So. 52d, Philadelphia.  
Zanigas, The, 356 W. 45th, N. Y.  
Zasell, Vernon, & Co., Hauss, Hamburg, Ger.  
Zeda, H. L., Midland Hotel, Pueblo, Col.  
Zimmerman, Al, Masqueraders, B. B.  
Zina's Musical Comedy Co., Memphis, Tenn., indef.  
Zola's, The Two, Grand Family, Fargo, N. D.; 10, Majestic, Sioux Falls, N. D.

## CIRCUS ROUTES

Barnum & Bailey, May 1, Springfield, Ill.; May 8 to 8, St. Louis, Mo.; 10, Indianapolis; 11, Danville, Ill.; 12, Terre Haute; 13, Evansville, Ind.; 14, Opeaburo; 15, Louisville, Ky.  
Buffalo Bill and Pawnee Bill, Madison Square Garden, New York.  
Campbell Bros., May 1, Lawton; 2, Mountain View; 4, Mangum, Okla.; 5, Anadarko; 6, Geary; 7, Elk City; 8, Clinton, Okla.; 18, Concordia, Kan.; 19, Washington, Kan.; 20, Wymore, Neb.; 21, Fairbury, Neb.  
Hagenbeck-Wallace, May 1, Hamilton, Ohio.  
Miller Bros., May 1, Salina, Kas.; 3-4, Kansas City, Mo.  
Parker Shows, May 2, La Grande, Ore.; 9, Baker City; 16, Huntington, Ore.  
Ringling Shows, May 8 to 8, Philadelphia; 10-11, Washington; 12-13, Baltimore; 14, Wilmington; 15, Atlantic City; 17, Camden, N. J.; 18, Trenton; 19, New Brunswick; 20, Jersey City; 21, Newark; 22, Long Branch, N. J.  
Sells-Floto, May 1, Napa; 2, Richmond, Cal.

## LETTERS

Where O. O. follows name, letter is in Chicago Office.

Advertising of circular letters of any description will not be listed when known. Letters will be held for one month.

P. O. following name indicates postal card.

Adams & White, (O. O.) Campbell, Florence.  
Asarda, The. Cameron, Francis.  
Adams, Geo. (O. O.) Owens, Dr. Margaret.  
Ashton Langtry, Miss. Curtis, Bea (O. O.)  
Astrom, Ross (O. O.) Constable, W. J.  
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Avery, D. Owens, Anna (O. O.)  
Anderson, Albert. Caldwell, J.  
Ashcroft, Ralph W. Craven, Sidney (O. O.)  
Arado, D. Clayton, Webb A. (O. O.)  
Aunt, The Three (O. O.) Coleman, Lela.  
Aspen, The. Chasman, Chasman.  
Adams, Isabel. Childers, Grace.  
Adams & Dog (O. O.) Clayton, Una.  
Anger, Les (O. O.) Cline, Vivian.  
Ainsworth, Virginia. Carlisle, May.  
Avenue, Elmer. Cate, Frank B.  
Carroll, C.  
Barnes & Lee. Clark, Edward.  
Bannas, Juggling. Carroll, C.  
Brooks, H.  
Barnes & Crawford. Dayne, Dorothy.  
Bernon, Mabel (F. O.) Delmore & Darrell (O. O.)  
Bowen, Harry (O. O.) Davy & Moore (O. O.)  
Bellmonts, The (O. O.) Dixon, Lappell (O. O.)  
Berkley, Ruth. Donovan, James (Donovan & Arnold).  
Bragg, Archie (O. O.) Dorton, James T.  
Bell, Alfred J. Dunbar, Harry.  
Bagley, Charlie (O. O.) Drew, Lowell (O. O.)  
Baldwin, Kitty. Driedrich, Ray O.  
Best, Louis F. Dudley, Alice Chesley (O. O.)  
Brigola, M. (O. O.) Dunn, Geo. A. (O. O.)  
Beck, Carl E. (O. O.) Daly, Beatrice.  
Belmont, Freda. Dietrich, Mrs. (O. O.)  
Berrett, Bertha L. Darrell & Hodge (O. O.)  
Bertram, Helen (O. O.) De Mund, Chas. (O. O.)  
Bellrose, Ed. (O. O.) Durant, Paul (O. O.)  
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Bowles, George. Doherty Sisters.  
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Bush, Frank. Damsel, Frank.  
Barlow, Nelson & Damsel. Dudley, Gertrude.  
Barnes, W. H. Dierick, Arthur.  
Burn, Andy.  
Bowers, Fred K.  
Brown & La Dell.  
Beverly, Billy.  
Bennett & Darling.  
Brown, Phillis, Miss.  
Braham, Michael.  
Bordeaux, Sim.  
Berol, Felix.  
Cameron, Ollie, Miss (P. C.)  
Clarke & Bergeman.  
Crackles, Billie, Mr.  
Cooper, Geo. W.  
Crouch, Bonnie, Miss.  
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Cross, Wellington.  
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Chafford & Lane (O. O.)  
Clayton, Webb A.  
Culvert, Albert (O. O.)  
Close, Sydney (O. O.)  
Curroll, Tom (O. O.)  
Facclatti, Tom (O. O.)  
Francosa, Menotti (O. O.)  
Facceda, Alberto (O. O.)  
Fischer, Madalyn.  
Fingercald & Wilson (O. O.)  
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Gillmore, Law.  
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Geer, Ed.  
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Gleason, Stella.  
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ague & Duncan).  
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Reynolds, Max (C. O.)  
Rice, Felix (C. O.)  
Redell, Ed.  
Rosen, R. O. (C. O.)  
Renarda, The.  
Ranza, George (C. O.)  
Rooney, Josie.  
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Schols, Mr.  
Schulze, Henry.  
Smari, Miss.  
Smith, C. F.  
Strouse, Jack.  
Stephens, Thos. F.  
Stoos, Fred A.  
Silver, Morris.  
Schenk (Crandall &  
Schenk).  
Stoits, Melville.  
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Salina, Mlle. (C. O.)  
Satterlee, Gale (C. O.)  
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Siegel, Emma.  
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St. Clair, Harry (C. O.)  
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Williams, Frank.  
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Walters, Ada (C. O.)  
Wardell, Harry (C. O.)  
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Weberall, Harry.  
West, Ethel (C. O.)  
Wales, Elsie.  
Weixelbaum, K.  
Wilson, Mrs. Ada Lane.  
Werner, Harry.  
Wills, Nat.

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Unless otherwise noted, the following re-  
ports are for the current week:

**CHICAGO**  
By FRANK WISBERG.  
VARIETY'S Chicago Office.  
Chicago Opera House Block.  
MAJESTIC (Lynson H. Glover, mgr.; agent,  
W. V. A.).—The "\$3,000" headline act announced  
and made public the first part of the week is  
Master Gabriel, who came over from the Colonial,  
where he and "Little Nemo" held forth for two  
months. Gabriel appears in a revival of "Buster  
Brown." It is the same delightful comedy.  
The act had the closing place. The first number  
is "A Pair of Jacks," played by Laurence Dun-  
bar and Sue Washburn Fisher. It is another  
repetition of conventional mistaken identity, with  
a dead dog as the sole object. A farce does not  
necessarily have to depend on illogical ideas in  
order to entwine a story and dialog. Tint Welch,  
formerly Welch and Mettland, shows his eccentric  
dancing and grotesque contortion to advantage.  
The Amoroo Sisters should have better place.  
The girls are not only strikingly active, but ver-  
satile. Cooper and Brown can be thankful they  
are blessed with singing ability. Cooper makes  
up as a Hebrew. A little more attention should  
be given the handling of crepe and grease paint,  
while the general style might be changed not to  
conflict with many others of the same class.  
The singing is the best part of the act. Mable  
King and Eleanor Gordon and Co., New Acta  
Hilbert and Warren provoked laughter with their  
eccentricities. Leon Rogee is about the most ar-  
tistic imitator of musical instruments seen here-  
abouts. Tony Wilson and Holise created a good  
impression with their gymnastics and bounding  
mad. The Blum City Quartet sang and won ap-  
plause.  
AMERICAN (Wm. Morris, mgr.; agent, direct).  
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DEPARTMENT OF THE INTERIOR, WASHINGTON, D. C., APRIL 1, 1909.

Sealed proposals in duplicate will be received at the Department until 2 o'clock P. M., Wednesday, May 5, 1909, and there opened in the presence of such persons as may attend, for supplying stage fixtures and hardware, seating, furniture, electric light fixtures, and miscellaneous furnishings, for the Assembly Hall at the Government Hospital for the Insane, in accordance with specifications to be had upon application at the Department. All bids must be accompanied by a certified check equal to twenty per cent. (20%) of the amount of the bid, payable to the Secretary of the Interior. The right is reserved to reject any or all bids or waive technical defects, to accept one part and reject the other, as the interests of the Government may require. Bidders are invited to attend. Applicants for plans and specifications will be required to submit with their application for same a certified check for ten dollars (\$10.00), payable to the Secretary of the Interior, as a guarantee that they will return in good condition the plans and specifications. Proposals must be marked "Proposals for Furnishing Assembly Hall, Government Hospital for the Insane." JESSE E. WILSON, Assistant Secretary.

seems to have become rather popular, in view of the "song boosting" the American has been burdened with. Nicholi, a magician, with a pleasing personality and a good sense of humor, opened. The newest thing possibly shown by him and his three assistants is a cabinet trick. He secures a female assistant in the cabinet. Opening it after a few moments, she is in the same secured position, head downward. It is strikingly good. George W. Day's nonsexual patter, the audience heartily relished. Halliday and Carley in "The Battle of Too Soon," ably presented, and was liked. The first part of the show, in fact the entire performance, would have been incomplete without Julian Ellings, who occupies foremost place in the estimation of those who came to see him and those who saw him. He has an entirely new act in addition to his fetching "Bathing Girl" impersonation. The full stage setting, in which he introduces an Oriental dance he calls "The Goddess of Incense," is most elaborate. His success was not only tremendous, but sensational. The Kohler Opera Trio appeared recently as the Italian Trio, and the same songs are given. Edward Blondell and Co. furnished comedy in "The Lost Boy," here earlier

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In the season. James J. Morton provided merriment with his peculiarly droll talk. He was given an ovation. One of the best acrobatic and gymnastic acts is shown by the Brothers De Wyne.

FEATKIN (Frank Howard, mgr.; agent, William Morris).—George Adams, Melroy Trio, Eunice Boyley, Newsboy Quartet, Davis and Merrill, Billy Conklin, Hellman and Co., Chas. Allen and Leon and Bertie Allen.

KEDZIE (Wm. Dougherty, mgr.; agent, William Morris).—Walter Ross, Hellman and Co., Dickson and David, Geo. Adams, Leon and Bertie Allen, Melroy Trio.

ENGLEWOOD (W. Brandon, mgr.; agent, William Morris).—The Two Sinlins, Orlan and Scheffer, John Green, Walter Ross, The Three Zieglers, Eunice Boyley and Hank Adams.

BOULEVARD (Julius Weingarten, mgr.; agent, William Morris).—Grant Owens, The Two Sher-mans, Howard and Orlan and Scheffer.

PALACE (Donlan & Carlas, mgrs.; agent, William Morris).—Great Simmons, Hall and O'Brien, Bada Mack, Bary and Landore.

OGDEN (W. F. Weinrich, mgr.; agent, William Morris).—Fred Jackson, Myrtle Maloin, Grant Owens, Joe Hellene.

ROTH-COHEN (Roth & Cohen, mgrs.; agent, William Morris).—Babe Mack, Leo Hellene, Two Thompsons, Helster Sisters, Newsboy Quartet.

DOUGLAS (Clyde Moore, mgr.; agent, William Morris).—Sweeney and Rooney, Chas. Allen, Geo. Crotty, Bannister Sisters, Beatrice Leonard, Frank Montors.

OLYMPIC (Fred Ackerman, mgr.; agent, W. V. A.).—Flake O'Hara and Co., Thos. Waters, Th. Bonessettis, Julie Herne and Co., Lew Bloom, The Worthers, Marquia and Lynn, Sisters Cameron.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Jack Johnson, Howard and Lawrence, Dorothy Sisters, Cartman and Harris, Carr and Farnum, Sam Stern, White and Adams, Edwards and Glenwood, Elsie Tuell, Stanton and Baker, Claude Buhmeyer.

STAR (Tom Carmody, mgr.; agent, W. V. A.).—Morrow, Schellberg and Co., Marvelous Hiltons, Derry and Dayton, Sisters, Burley Martin and Co., Georgia and Georgia, Burke and Farlow, Swain and Ostman.

STAR AND GARTER (U. J. Herrmann, mgr.).—"Giria from Happpaland," return engagement. First time on west side. Billy Watson, the German comedian, is advertised as "original." "Billy," the "original," B. (Billy) Watson was here the early part of the season, playing at the Empire, where he broke the record of the house. The Star and Garter played to capacity at both performances Sunday.

FOLLY (John A. Fennessey, mgr.).—"Follies of the Day."

FUSON'S (Sid J. Fuson, mgr.).—"Jersey Lilies."

EMPIRE (I. H. Herk, mgr.).—"Miss New York, Jr."

SCHINDLER'S (L. Schindler, mgr.; agent, Chas. H. Dontrick).—Mey Zam, Family Hutchinson-Lusby Co., Howie and Leslie, Shaw and Robinson, E. S. Norton and Co., Fern Melrose.

NORTH AVENUE (Paul Sittner, mgr.; agent, Chas. H. Dontrick).—Willard and Bond Co., Jack Harlowe and Co., Eape Bros., Pat and Bertie Cooley, Olga Lorraine, Roisin and Roisin.

THALIA (Thos. Murray, mgr.; agent, Chas. H. Dontrick).—Inness and Ryan, Lillian Le Roy and Co., Kelt and De Mont, Smith, Evans and Williams.

NOTES.—A vaudeville performance for the benefit of the Chicago Lodge of Elks was given at the Garrick Friday. It was the thirty-second event. The proceeds will be devoted to charity. The lengthy program consisted of Cliff Gordon, Tom Waters, Loney Haskell, Dave Rose, Winona Winter and chorus from "The Golden Girl," Violet Dale, from "The Girl from Rector's," Richard Carroll and Lora Lieb, from "The Alaskan," and several others.—Harry W. Fields will retire from Jake Sternad's (No. 1) "Redpath's Napanes" at the end of the season and take up quarters in the Majestic Theatre Building, to produce sketches for Mr. Sternad, who will have a dozen or more new productions next season.—Cecil Lean and Florence Holbrook have signed with the Shuberts to appear in a new musical comedy to be produced in New York early in the fall.—Ziska and Florence Saunders have added several new illusions to their versatile act, and will remain in this section all summer, playing theatres and parks.—Dave Rose will do a single turn in vaudeville this summer. He has in preparation a dramatic sketch and his Italian character will be featured.

NOTES.—Harry W. Tighe has retired from the La Salle Theatre Stock Co. The vacancy is filled by Harry Stone. Tighe will return to vaudeville.—Winona Winter will, at the end of the season, go into vaudeville as a single act. She is one of the principal members of the La Salle Co.—Elita Proctor Otis and Wm. Burrows, former members of "The Girl from Rector's" Co., which ended its curtailed run at the International last week on account of the closing of the theatre by the authorities, will appear jointly as headliners at the Majestic next week.

—Dollie Toye, the singer, will not open at the American in New York next Monday on account of a severe cold. Her eastern debut will be postponed until the week after next or longer.—There has been some talk about building a new theatre in the vicinity of Wabash Avenue and Hubbard Court, directly opposite the International, and within a half block of the American. It appears that the south part of the city is becoming a theatrical centre. The rental is considered about \$40,000 a year, a figure considered somewhat steep for that locality.

## SAN FRANCISCO

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 19: If we disqualify Manager John Morrissey's brief yet breezy introductory monolog the honor of being the first number upon the new Orpheum stage belongs to Mile. Zelle de Lusane, who sang the national air to a standing house. Fred Ray Players again well liked. Paul Sawdor's Circus, one of the prime numbers. Margaret Moffat and Co. offered "Awake at the Switch." To Frank Fogarty fell the honors of the first bill judged by the length and volume of applause. There was a decided freshness to his material and his delivery of it was model. Arcadia, vocalist, made her way in easy style. Grigolati's Aerial Ballet, the closing number. The reel of pictures showing San Francisco before the fire came in for its share of approval. The holdovers were Faye, Miller and Weston, The Sandwines.

NATIONAL (Sid Grauman, mgr.; agent, S.-C. Archie Lens).—Its diversity was the recommendation of the bill, saving several acts somewhat below the standard. Delmore and Onelda, pole balancers, held close to the regular routine, offering nothing of the sensational order. Cross and Co. had an insipid conglomeration of senseless humor, brightened in spots by the individual work of the combination. Manuel Romain, "The Sweet Voiced Tenor," put in a reappearance, scoring decisively. Eva Westcott in her novel dramatic bit, "The Butterfly Wife," did quite well; and Rose Steven, vocalist, repeated the success of the previous week. Joe Flynn, monologist, got a majority of the hands.

WIGWAM (Sam Harris, mgr.; agents, S.-C. and W. S.).—Comedy dominated, being the right sort. Marco Twins were underscored, but Joe Watson, a Hebrew comedian of an unusual brand, had a choice spot on the bill and got the honors. Rayson and June, well-arranged novelty; Ellsworth and Lindon, warmly welcomed with the comedy sketch, "His Day Off." Helen Urma submitted a finished vocal number with character changes, and won a favorable verdict. Elmer Tenley, an entertainer of decided merit, royally received; Alice Davenport and Co., in a dramatic sketch, "Now," went in average fashion.

EMPIRE (W. Z. Tiffany, mgr.; agent, West-ern States, O. S. Burns).—Mrs. Mand Evans, who sprang into public notice through the divorce proceedings instituted against her by her husband, a prominent naval officer, was the feature of the week, and proved a strong drawing card. The Armanis, a likeable Italian singing troupe, scored decided hit. Their special drop also won favorable comment. West and Mack, blackface comedians, showed as the right sort, estab-lished themselves as favorites. Wentworth, Vesta and Teddy, the latter one of the most intelligent acrobatic dogs ever seen here were well received. Se-Hara shared in the top line place, affording entertaining "thought transference."

STAR (Sid Grauman, mgr.; agent, direct).—Rechristened the "Star," the Globe, in the Mis-sion district opened 17 with "pop," vaudeville. The prices are 5-10, and the Missionites seemed to have taken kindly to this bargain in vaudeville, as capacity houses have prevailed since the open-

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## VIRGINIA SARGENT

"THE GIRL FROM THE BLUE GRASS."

The place of Willa Holt Wakefield was admirably taken by Miss Virginia Sargent, a singer.  
—Brooklyn Citizen, April 13.

A hit was made by Miss Virginia Sargent, whose name did not appear on the programme, who sang and acted cleverly some really up-to-date lyrics.—Brooklyn Times, April 13.

Tremendous success at the Fulton Theatre, Brooklyn, Week April 13.

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I am going to take Deagan at his word (as he says he deals fair with his customers). Is this fair? In 1905 I placed an order with him for a set of his Aluminum Chimes. In two weeks they had rusted so badly I asked him to "make good." "My plater was drunk," said Deagan; "send them out and I will fix them over without cost." I did. He "fixed" the Chimes, then "fixed" me to the tune of \$110.00! Yes, that's fair, isn't it, troopers!

Once upon a time he wrote me as follows: "The instrument I am building for you is the greatest I ever made. It has a tone like a lark at early morn' wafted on the breeze," etc. I have since collected letters he wrote to other musical artists saying the same thing, word for word, about the instruments he was building for them.

Yes, you may (I) or may NOT have 90% of the musical artists' trade, but I represent ONE atom you DON'T get. How silly to imagine anyone is going to believe your statement that I am interested in the business of either R. H. Mayland or E. R. Street. I patronize them because their goods are made on the square, and their dealings with mankind are above reproach.

NOW, DEAGAN, I still have a few things to say, if you still like my "FREE ADVERTISING."

# C. D. WILLARD

(the friend of all musical artists).

ing. The bill was made up of The Lasselles, Melbourne Brothers, Clayton, Glennon and Jager, and The Bernsteins.

NOTES.—Tell Taylor is here, "plugging" his songs.—Louis B. Jacobs will start next week, going as far as Chicago, in the interests of Bert Levey, the independent agent.—Chas. E. Hart, formerly musical director for Richard Carle's "Mayor of Tokio," will open a house in San Mateo May 1, playing combination vaudeville, booked through Bert Levey. Bert Levey will also probably book vaudeville into the Crawford, El Paso, commencing about July 30. Crawford & Rich own both the Crawford and the Orpheum there. The latter will have combinations.—Zee Abrams has opened the Star on Mission Street, between 22 and 23, playing six acts and pictures to five and ten cents. Capacity, 1,800; 500 seats at ten cents. Business has been capacity so far. Sid Grauman, who is also the manager, is booking. Abrams has a one-third interest in the National, San Francisco's theatrical gold mine. The Star is two blocks away from Sam Harris' Wigwam, which plays both S-C and Pantages' acts.

### DENVER

By HARRY L. BEAUMONT.

Office, Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 19: Exceptionally good bill headed by The Ellis-Nowlan Co., screamingly funny; Goldsmith and Hoppe, comedy, musical, bit of hill. No better act of his kind has been seen this season. Frobel and Hage, comedy aerialists, very good; Cheridah Simpson, pianolog, went extremely well; Nonette, violinist and vocalist, very good; Ames and Corbett, dancers, novel arrangement, "A Spotless Reputation," intense dramatic playlet, well liked.

CRYSTAL (Wm. A. Weston, gen. mgr.).—Four Hansons, condensed version of "Fantasma" and "Superha," carried headline honors. The act is the biggest laugh producer shown here this season, and also one of the biggest drawing cards. Barry Ladell and Florence Brown, comedy acrobatic dancing act, that held close to the headlines for honors. They introduced the "Apache" dance here for the first time. Derenda and Green, comedy club jugglers, show many new feats, and work with a snap that makes all the tricks look easy. Kyrogo, "The Man of Strange Powers," mystified. Abbott and Clayne, operatic vocalists, opened the bill and went well. Business big.

NOTES.—White Rats held big Scamper at the Mozart, 22. About fifty professionals present. Will Cooke, of Carroll and Cooke, presided. Meeting did not break up until 3 a. m.

### BOSTON

By ERNEST L. WAITT.

VARIETY Office, 69 Summer St.

KEITH'S (Geo. Clark, mgr.; O. B. O. booking).—Andrew Mack, in "Blarney," good sketch, excellent singing; John Hamard, good new material; Belleclair Brothers, great acrobats; "Nar-rer" Semon, new stuff, going great; Edward Bassett and Isabel Butler, skating on ice, novel act; Melrose and Kennedy, acrobats; Ann and Elsie Conley, good dancers; John C. Bowker, travellog; Barnes and Crawford, fair sketch.

ORPHEUM (Lindsay Morrison, mgr.; agent direct).—Eddie Foy, headlined; Rinaldo, Italian violinist, real bit of show; Asard Brow, acrobats, much too good for opener; Menetekel, with writing ball, mystery, sets 'em talking; Carle Stowe, imitation of Jim Morton, amateurishly done; Alf W. Loyal, horse and dog, holdover, going strong; Five Juggling Jordans, really fine show; Harvey and Lee, Hebrew parodists; Burrows, Travis Co., uninteresting farce.

GLOBE (R. P. Jeanette, mgr.; booking direct).—La Mont's Cat and Dog Circus; Valesco, Venice and Premier, musical trio; Grace Hawthorne, comedienne; Gorby and Hayes, Jack Clahane, Florence Mann, singers.

HUB.—Marimba Band, big drawing card; The Dailys, Billy Prior and m. p.

SCENIC TEMPLE.—The To To, Jap magicians; Leslie and Baker, travestists, and m. p.

### PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The essence of comedy, much needed in the shows offered here for the past two or three weeks, was injected this week with good results, the show reaching and holding a high average throughout. Irene Franklin gathered in a big share of the honors. Following closely was the sketch, "His Japanese Wife," presented by Valerie Bergere and Co. A new sketch, "In Old Edam," offered by Sam Chip and Mary Marble was warmly received. Howard and Howard put over a solid laughing bit with some new parodies and talk. It was asking rather much of Ben Welch to follow this pair on Monday afternoon, and he suffered accordingly, but finally won out. Welch is losing time singing "Dorando" in the way he handles it. It was a big hit here when sung slower and with clearer enunciation. Willy Pantzer, as usual, got away with his share of the laurels with an acrobatic act away from any other. It was awfully hard for "Stivers" Oakley to close the show with his pantomime baseball story, but the clown got away with it as well as could be expected. He received a much better spot for the night show and landed in good. The Village Choir did nicely

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1909.			
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SEPT. 20.	COLUMBUS, O.	KEITH'S THEATRE.	
SEPT. 27.	CHICAGO, ILL.	OLYMPIC THEATRE.	
OCT. 3.	ST. LOUIS, MO.	COLUMBIA THEATRE.	
OCT. 10.	MILWAUKEE, WIS.	ORPHEUM THEATRE.	
OCT. 17.	CHICAGO, ILL.	HAYMARKET.	
OCT. 24.	(TRAVEL)		
OCT. 31.	OMAHA, NEB.	ORPHEUM THEATRE.	
NOV. 7.	KANSAS CITY, MO.	"	"
NOV. 14.	SIOUX CITY, IOWA	"	"
NOV. 21.	MINNEAPOLIS, MINN.	"	"
NOV. 28.	ST. PAUL, MINN.	"	"
DEC. 5.	WINNIPEG, MANITOBA	"	"
DEC. 12.	(TRAVEL)		
DEC. 19.	BUTTE, MONT.	"	"
DEC. 26.	SPOKANE, WASH.	"	"
1910.			
JAN. 2.	SEATTLE, WASH.	"	"
JAN. 9.	PORTLAND, OREGON	"	"
JAN. 16.	(TRAVEL)		
JAN. 23.	SAN FRANCISCO, CAL.	"	"
JAN. 30.	"	"	"
FEB. 6.	OAKLAND, CAL.	"	"
FEB. 13.	"	"	"
FEB. 20.	LOS ANGELES, CAL.	"	"
FEB. 27.	"	"	"
MAR. 6.	(TRAVEL)		
MAR. 13.	SALT LAKE CITY	"	"
MAR. 20.	DENVER, COL.	"	"
MAR. 27.	LINCOLN, NEB.	"	"
APR. 3.	DES MOINES, IOWA	BIJOU THEATRE.	
APR. 10.	INDIANAPOLIS, IND.	GRAND OPERA HOUSE.	
APR. 17.	CINCINNATI, O.	COLUMBIA THEATRE.	
APR. 24.	LOUISVILLE, KY.	MARY ANDERSON THEATRE.	
MAY 1.	EVANSVILLE, IND.	ORPHEUM THEATRE.	
MAY 8.	HARRISBURG, PA.	ORPHEUM THEATRE.	
MAY 15.	WASHINGTON, D. C.	CHASE'S GRAND.	
MAY 22.	PHILADELPHIA, PA.	KEITH'S THEATRE.	
MAY 29.	BOSTON, MASS.	KEITH'S THEATRE.	

THEN

BROWN'S BUNGALOW, Riverside, R. I. BOX 1

# JOSEPH K. WATSON and EVA TANGUAY

Will not play on the same Bill this Season

## I am now a Coast Defender That's all.

When answering advertisements kindly mention VARIETY.

## REPRESENTATIVE ARTISTS

## REPRESENTATIVE ARTISTS

★ LOVELY ★  
**FASCINATING**  
 ★ LIVELY ★

Appearing in the Middle West for the first time.

**GUY RAWSON**  
 AND  
**FRANCES CLARE**

BOX TONER

"JUST KIDS"

Address VARIETY.

**MELVILLE ELLIS**

IN VAUDEVILLE



**HARRY S. LARUE'S**  
 ORIGINAL  
**IMPERIAL MUSICAL TRIO**  
 Instrumentalists Supreme.  
 Musical Protean Offering, Featuring  
**MISS MAY DELAIRE**  
 World's Representative Cornetist.



**DICK AND ALICE McAVOY**  
 "Herald Square Jimmy"

King of the Newsboys.

Address care VARIETY.



**The THREE KUHNS**  
 The Three Originals

It is the unsupported word of a dissatisfied booking agent against the leading vaudeville managers of the Pacific Coast.  
 We repeat—We want proofs, not statements.

Our proofs were not destroyed by the earthquake.

**OUR \$1,000.00 IS STILL WAITING**

**Archie Levy, take notice**

**"THE SILVER SWORD"**

PRESENTED BY

**THE HOLLAND-WEBB CO.**

A Dramatic Feature  
 in Vaudeville.

Agent—

**ALF. T. WILTON**

The Only Act of its Kind in Vaudeville  
 The World's Greatest Portrayer of Yankee Female Characters.

**HARRY LaMARR**

"THAT FUNNY OLD MAID."

Now in Vaudeville.

As the Rocky Mountain Soubrette.

Playing United Time.

You can play the ponies  
**"At Hickory Crossing"**

**FRANKLYN BATIE**

BARITONE  
 K. & P., INDEFINITE.

**KEIT AND DeMONT** **ECCENTRIC COMEDIANS**

IN "THE GARAGE SHOP." ONE SOLID LAUGH

ASK ALF. T. WILTON

**CHAS. AHEARN TROUPE**

OF CYCLING COMEDIANS

PAT CASEY, Agent

Closed the show at the Colonial last week and were the big laughing hit of the bill. Mr. B. L. Robinson, Manager of the Colonial, said: "It's the greatest laughing cycle act in vaudeville." Mr. Walter De Franco, the English Manager, said: "Very funny act."

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**LILY LENA**

Direction, JACK LEVY

**VELDE TRIO**

In their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" BOGS  
 (The original, not a copy). For Parks and Fairs address Miss Ethel Robinson, Western Vaudeville Association, Chicago.  
 Permanent address, care VARIETY, Chicago Office.

**Valerie Bergere**

AND HER OWN COMPANY.

Presenting a repertoire of Playlets

TIME ALL FILLED

"TOOTS PAKA" In her ORIGINAL  
**HULA-HULA-DANCE**

"PAKA'S HAWAIIAN TRIO"  
 BOOKED SOLID BY UNITED BOOKING OFFICE

IN VAUDEVILLE



**HILDA HAWTHORNE**

PRESENTING

A Novel Singing and Ventriloquial Act. 12 Minutes in "ONE."  
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**VARIETY**

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UNDER THE HEADING OF

**"REPRESENTATIVE ARTISTS"**

AT FOLLOWING RATES:

1-2 inch single col., \$4.00 monthly, net	2 inches double col., \$22.50 monthly, net
1 inch 7.00 " "	1-2 inch across page, 15.00 " "
1-2 inch double col., 8.50 " "	1 inch 25.00 " "
1 inch 12.50 " "	2 inches 50.00 " "

Larger Space Pro Rata

No advertisement under this heading accepted for less than one month and no preferred position given. Remittance must accompany advertisements forwarded by mail.  
 Cash discount for 6 and 12 months.

# REGGIE DE VEUILLE

Original dancer direct from "The Queen of the Moulin Rouge" going into vaudeville.

Under Exclusive Management **JACK LEVY**, 140 West 42d St., New York

with the singing turn. The girls should drop those high-heel slippers or the men shake the boots; the two do not mix. The music by the Van Brothers made a fairly good opener. The comedy needs brushing up.

**LUBIN'S PALACE** (George Bothwell, mgr.; agent, William Morris).—Josh Daly's "Dixie Serenaders" was the big line act on this week's bill. On Monday the act was split, part of it appearing as "Daly's Minstrels," but they were together on Tuesday. The act suffers from poor arrangement at present, opening with a singing and dancing number with the old style minstrel first part following. As long as the troupe—five men and three women—are to stick to old time comedy, old songs and the everyday minstrel routine, it might just as well start off in the old style way. It would probably be an improvement which the act can stand. This was its first week's showing and there is need

for a lot of developing. In its present shape the "Serenaders" will not reach much higher than where they are now. But there is a chance for it. Musical acts seem to have the call at this house. Allen and Dalton passing with the usual rush. It is an act of ancient vintage with some pretty old "gags" worked in for comedy, but pleased. Dale and Dario did well with a slackwire act holding the best for the finish where the girl acts as a support for one end while the man walks the wire. The girl is strongly built and it is a showy act. Billy Quirk received a liberal share of applause for some clever whistling and imitations, several above ordinary. Cusner's Dogs were added to fill the place vacated by the minstrels and pleased with a routine which showed familiar tricks. Clara Mae Hammer, a singer with a poor selection of songs and an uncertain voice, and James Herbert with some good colored slides supplied the single singing turns without

causing much disturbance. Wilton and West won some laughter with their crossfire talk and parodies. Pongo and Leo followed some showy floor tumbling with a few perch tricks which were well received. Lane and Howard offered a weak "kid" act. The man may be able to tumble, and if so, he should, and hunt something for the girl to do besides sing.

**UNIQUE** (W. D. Hall, mgr.; agent, direct).—John Mayon and Co., Green Brothers, Jerge Brothers, Billy Court, Brockman and Gross, George J. Offermann, Mitchell and Browning, Lorette and Latina, Phil Bennett, Olive Crane.

**STANDARD** (C. L. Enstley, mgr.).—Jones and Ward, Barro Brothers, Sisters Elina, Morris Cox, Dan Martin, Winters and Jerome.

**PARK** (Thomas Dougherty, mgr.; agent, W. W. Taylor).—Whitley and Bell, Ted Primrose, Sheldon and Wilson, Hughes and Cole, Elmer Trullitt, and the "Cycling Brunettes." With the

exception of the latter act the above acts exchanged with the bill at the People's, which included Marguerite St. Clair, Ransetta and Lyman, and Corbett. M. p. are shown at both houses, the vaudeville acts making it a "split week."

**LIBERTY** (R. H. McFarland, mgr.; agent, U. B. O.).—The Six Alphas, Luce and Luce, Yule and Simpson, "Three of Us," and m. p.

**GRAND OPERA HOUSE** (George Metzel, mgr.; agent, M. W. Taylor).—Musical Toys, Zeda and Co., Abbott and Roberts, Kamahaska's Birds, O'Brien Family.

**CASINO** (Elise & Koenig, mgrs.).—"Fads and Follies."

**TROCADERO** (Charles Cromwell, mgr.).—"Avenue Girls." **GAYETY** (Eddie Shayne, mgr.).—"Gay Morning Glories." **BIJOU** (Sam Dawson, mgr.).—"Kentucky Belles."



Trade Mark

## BIOGRAPH FILMS



Trade Mark

Released May 3rd, 1909

### "THE EAVESDROPPER"

A story of sunny Spain, in which an eavesdropping resulted in the happy consummation of a pretty romance. Senorita, though deeply in love with a poor peon of the village, consents to wed her father's creditor. This man, however, over-hearing the sad words of parting between the lovers, decides to withdraw his claim to her hand, and presents the cancelled notes to her as his offering. The subject is beautifully acted and is indeed a motion picture poem.

LENGTH, 644 FEET

### "THE SUICIDE CLUB"

A very funny comedy showing how a young man, selected as the next candidate to shuffle, falls heir to a fortune. This changes his mind, and to force the club to release him from his oath he looks the door and turns on the gas. They are willing to speed the parting guest, but are loath to go with him, so he is released.

LENGTH, 318 FEET



THE EAVESDROPPER.

Released May 6th, 1909

### "THE NOTE IN THE SHOE"

Romance of a factory girl who, for a lark, writes a note and puts it into one of the shoes she is packing. It falls into the hands of a grouch, whose unreasonable knocking causes her discharge, but at the same time brings her to the notice of the proprietor, who becomes so impressed with her artlessness that he falls desperately in love and marries her. The subject is a decidedly pretty comedy drama.

LENGTH, 711 FEET

### "ONE BUSY HOUR"

Jim Smith's grocery store is doing a very quiet business, so he decides to advertise it for sale. A call from an old countryman is the result. Jim, to boost the game, engages his friends to play the parts of customers. This they do with such a vim that the Rubo is scared away, fearing the store does more business than he could handle.

LENGTH, 279 FEET

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## AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY

11 E. 14th STREET, NEW YORK CITY



THE NOTE IN THE SHOE.



REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

**FRED KARNO'S Comedians**

"Night in an English Music Hall"

"Night in Slums of London"

Mgr. ALF. REEVES.

**WILLA HOLT WAKEFIELD**SONG READING.  
WILLIAM MORRIS CIRCUIT.**Lillian Hale and Co.**Presenting "THE PHANTOM RIVAL," Written by  
SAGER DEAN

HELLO!

SAY!!

LISTEN!!

**CHARLOTTE TOWNSEND**

The ORIGINAL Hot Switchboard Girl.

UNITED TIME

ALBERT SUTHERLAND, Manager

**NEWELL AND NIBLO**Back home after two successful years in Europe.  
OPENING IN NEW YORK.**SILBON'S CATS**

EUROPEAN NOVELTY ANIMAL ACT.

Now Playing Orpheum Circuit

FIRST TIME IN AMERICA.

H. B. MARINELLI, Agent

**ORIGINAL CLIPPER  
COMEDY QUARTET**Playing the following time: MILWAUKEE, LOUISVILLE, NEW ORLEANS (8 weeks), ST. LOUIS,  
MEMPHIS, DES MOINES, MAJESTIC, CHICAGO.**BELL and RICHARDS**

KENNEY'S.—Bell and Richards, in their comedy musical act, made one of the biggest hits of anything ever given in the vaudeville line in New Britain, Ct.

SHEEDY'S, Brockton, Mass.—Bell and Richards have a comedy act which has a laugh a minute, besides some very clever playing on a number of instruments.

DORF, Schenectady, N. Y.—Again last night Bell and Richards charmingly entertained audiences that filled every seat at the Dorf. The musical act of these clever artists is surely a novelty, one of the features is a big American flag, which, as the different bells are rung, is brought out in the different colored electric lights, and when, at the completion of the selection a beautiful American eagle over the flag is lighted up, the effect is dazzling. This is the only act of the kind in the world and Manager Galtise has received many requests to keep the act another week.

ONE OF THE BIG EASTERN SPOKES

**AL REEVES' "BIG BEAUTY SHOW"**

Next year's production positively 50 PEOPLE. EVERYTHING NEW. First part, burlesque, electrical effects, scenery, costumes and all new original songs and music, including my big sensational entrance number, "YOU'LL HAVE TO TAKE YOUR HATS OFF." GIVE ME CREDIT, BOYS.

**WANTED:**

A big, strong novelty sketch that makes them laugh; also a strong singing and dancing act in "one"; new faces preferred. Can also use a few good-looking chorus girls and chorus boys who can sing and dance. FORTY SOLID WEEKS; no "lay-offs."

Address, May 3, Corinthian Theatre, Rochester; May 10, Gayety Theatre, Toronto.

PERMANENT ADDRESS, CARE ELKS' CLUB, BROOKLYN, N. Y.

**4 Musical Cates 4**

America's Most Meritorious Musical Act

FEATURING

FRANK B. CATE, Cornet Virtuoso

WALTER H. CATE, World's Greatest Saxophone Soloist, and Playing Correctly the Entire F. Liszt's "Second Hungarian Rhapsody," "Semiramide Overture," Etc., Etc., Etc., on the Xylophones.

**4**BEST Cornet Soloist  
BEST Saxophone Soloist  
BEST Saxophone Quartette  
BEST Xylophone Team

Address care VARIETY.

**BLAKE'S ANIMAL  
CIRCUS**

Not since the American Theatre, New York, has gone into vaudeville has there been such a success as this act. It is one of vaudeville's surprises when ladies and gentlemen stand up in the audience and cheer the comedy values of this act.

WEEK APRIL 26, FULTON, BR. OKLYN

**LOUIS E. MILLER AND CO.**

BOOKED SOLID TO 1910.

**BOB RICHMOND**In his new monologue upon Current Topics.  
Address 874 Central Park West, New York.

No trespassing

**"At Hickory Crossing"**Introducing the double somersault in mid-air on bicycles.  
The SENSATIONAL HIT of the ORPHEUM CIRCUIT  
PROCLAIMED BY ALL AS "COFFIN DODGERS."  
Dodging the coffin this week (April 26) at Hippodrome,  
Cleveland. May 3—Mary Anderson, Louisville.

Exclusive Booking, PAT CASEY

**CASTELLANE AND BRO.****AL. RAYNO'S FAMOUS BULL DOGS**Introducing Football Dogs and Gambler,  
the greatest of all Flip Flap Dogs, at  
Keith's, Providence, week May 3.

When answering advertisements kindly mention VARIETY.



3527

# NEXT SUNDAY FILM ISSUE

ORDER QUICK  
OUR

SENSATIONAL WESTERN  
FEATURE SUBJECT

## "A MEXICAN'S GRATITUDE"

(LGTH. APPROX. 1,000 FT.)

Ready

Wednesday, May 5th

ESSANAY FILM  
MFG. CO.

501 WELLS ST. CHICAGO, ILL.

—MONUMENTAL (Monty Jacobs, mgr.)—  
"Merry Burlesques."—GAYETY (William L.  
Ballou).—Rose Hill English Folly.—NOTE.  
—The first theatre to close for the season is the  
Monumental, at the end of this week, to reopen  
August 1. The same policy of burlesque.

### ATLANTIC CITY, N. J.

YOUNG'S PIER (Agent, U. B. O.).—Robert L.  
Dalley and Co. (New Acts), Dillon Brothers, hit;  
Helen Redmond, good. The Leanders, comedy  
cyclists, hit; High Greenway, comedy jugglers,  
many laughs; Dechant's Dogs, clever; Williams  
and Melburn, good.—SAVOY (Harry Brown,  
mgr.; agent, Wesley & Pincus).—Watson Hutch-  
ings, Edwards and Co., in "The Vaudeville Ex-  
change," very good; Farmon, Willa and Ramirely,  
held over, went big; A. K. Ripon, ventriloquist,  
good; Campbell and Barbour, comedy bicyclists,  
excellent; Dill and Ward, s. and d., good; Wilson  
and Reich, good; Minnie Stokes and little folks,  
good.—CRITERION (W. A. Barritt, mgr.;  
agent, direct).—Jacques Kruger and Co. (New  
Acts), The Hurleys, balancers, very clever;  
Philbrooke and Reynolds, comedy sketch, good;  
Saunders and Cameron, comedy jugglers, good;  
Lucille Savoy, operatic singer; Bert Marshall,  
comedian.—STEEPLECHASE PIER (E. L.  
Perry, mgr.; agent, Rudy Heller).—Requaching  
and Co., in "A Night in the Orient," good;  
Hilda Le Roy, songs; Rostelle and Rostelle, in  
"A Widow's Courtship," Baby Cassin; Louis  
Winsch, ill. songs; m. p.—MILLION-DOLLAR  
PIER (J. L. Young, mgr.; agent, Norman  
Jeffries).—Winston's Sea Lions, Swan's Alligators,  
Ted Primrose. J. B. PULASKI.

### BEAUMONT, TEX.

LYRIC-MAJESTIC (Rupert Cox, mgr.).—Gro-  
jean and Maurer, musical comedians, excellent;  
Folk and Folk, acrobats, very good; Vernice,  
soubret, good; Bunch and Alger, good.  
GEO. B. WALKER.

### BELLARE, O.

OLYMPIC (E. D. Howell, mgr.; agent, Gus  
Sno).—Shannon and Straw, s. and d., good;  
Downey and Willard, fair; Bally and Crommer,  
well liked; Juggling Cantry, nice act, well re-  
ceived. W. W. F.

LA CINEMATOGRAFIA ITALIANA

18

ITALY'S LEADING PAPER

FOR THE

Animated Picture and Phonograph Business

PUBLISHED FORTNIGHTLY.

88-86 large pages. Eight shillings per annum  
(£1.40).

Editor-Proprietor: Prof. GUALTIERO I. FABBRI,  
Milan, 20, Via del Senato, 20 Milan (Italy).

### BUFFALO, N. Y.

By DICKSON.

SHEA'S (M. Shea, mgr.; Henry J. Carr, asst.  
mgr.; agent, U. B. O. Monday rehearsal 10).—  
Blanche Ring, headliner, to a blue ribbon bill,  
big hit; Alcide Capitaine, an attractive act; Ray  
Cox, the Dixie girl, always clever; Binns, Binns  
and Binns, good comedy and music; Van Cleve,  
Denton and Pete, the mule, pleased; J. Francis  
Dooley, assisted by Corinne Sayler, good patter;  
Mr. Hymack, good; Byron and Langdon, a hit  
in the "Dude Detective."—ACADEMY (United  
Amusement Co., lessees; E. J. Wilbur, acting  
mgr.).—From melodrama to vaudeville and  
pictures, with Lansings, gymnasts, clever; Inez  
McKosker, pleasing; Rowley and Guy, good; The  
Garland Quartet, clever; Williams and Siegel, ex-  
cellent; Solette's trained dogs, fine; Okoto,  
juggler, good; McGarvey, in good imitations, and  
pictures. Change in the bill will be made twice  
each week.—GARDEN (Charles E. White,  
mgr.).—Al Reeves and his "Big Beauty Show."  
—LAURETTE (Charles M. Baga, mgr.).—Will-  
iam's "Imperial," with Mile. Genoe's Models.  
—NOTES.—Luna Park opens 24 and the other  
pleasure resorts will be open by the 30th, includ-  
ing Crystal Beach, Fort Erie Beach, Olcott Beach,  
Bellevue Park and Bay View Beach. An inno-  
vation will be made at Shea's with a special  
indoor season, when Julius McVikins and a  
selected company will appear in tabloid drama in  
conjunction with vaudeville.—Vesta Tilly is billed  
for an engagement at Shea's.

### BUTTE, MONT.

Orphenm (Martin Beck, gen. mgr.; agent, di-  
rect).—Week 17: Leander De Cordova and Co.  
in "Wireless," distinct hit; Coombs and Stone,  
very good; Rosina Caselli's Dogs, best animal act  
ever in Butte; Post and Russell, fine; Dorothy  
Drey, pleased; "The Sunny South," fair; Wells  
and Seils, good.—EMPIRE (L. M. Quinn, mgr.;  
agent, W. S.).—W. S. Kelly, whistling only,  
good; The Sharrocks, clever; Billy Baxter, fairly  
good; Thelma D'Verne and Co. (Stone and Van),  
musical portion only, good; Dasie Thorne, songs,  
fine.—FAMILY (Newton Crawford, mgr.; agent,  
S. C.).—Lake City Quartet, Joe T. Egan, The  
Neals, Kessler and Dunn, and Anderson and Burt.  
—NOTES.—J. L. Waggener, owner and man-  
ager of the Bijou, the leading vaudeville theatre  
of Great Falls, Mont., died 18, in Deaconess  
Hospital, of fatty degeneration of the heart.—  
L. M. Quinn, manager of the Empire, has been  
quite ill with a gripe.—Frank Tallafiero, for-  
mer treasurer of the Orphenm, Butte, but later  
in the booking office, Chicago, has returned to  
this city as manager of Dick P. Sutton's Lulu  
Theatre.—The palatial home of Mr. and Mrs.  
Creighton Largey is the haven for many va-  
udeville and legitimate stars while playing in Butte.  
Mrs. Largey was formerly leading woman of the  
"Land of Nod" Co., and her many friends in  
the profession are always cordially received at  
her home. Last week Marshall P. Wilder was a  
guest. H. T. ASHLOCK.

### CINCINNATI, OHIO.

By HARRY HESS.

VARIETY'S Central Office,  
107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr.; Sunday re-  
hearsal 10; agent, W. V. A.).—Week's bill not  
strong. Mankin opens and is clever; Russell and  
Church, protean act, indifferent; Roberts, Hayes  
and Roberts, good; Signor Travato, violinist,  
very fine; Bobby North, hit of bill; Claude and  
Fannie Usher, good; Maggie Cline, went big;  
La Veen, Cross and Co., acrobats, clever.  
LYCEUM (W. D. Crose, mgr.; agent, Gus  
Sun, Sunday rehearsal 11).—Caroline Pilius, very  
clever; Raymond and Harper, s. and d., original,  
and went big; the McNutt-Kopland Troupe, bi-  
cyclists, novelty; Bijou Trio, one of the best  
singing acts of the season.  
AUDITORIUM (W. Canfield, mgr.; agent, Gus  
Sun).—Backman's Lions, featured; Potts Brothers,  
Charles Stowe, Shakespearean reader; and Billy  
Crain, compose the bill.  
ROBINSON (Harold Moran, mgr.; Monday re-  
hearsal 11; agent, Casino Co.).—Edna Davis Trio,  
featured, excellent singing and dancing turn; Three  
Olivers, wire, excellent; Signor Boco Vidussi, harp-  
ist, and Carmen LaBelle, singer, good.  
NOTE.—Al G. Raymond, of Raymond and  
Harper, has composed a new song, "Gee, I Love  
My Wife," which he will use for the first time  
in Hamilton, Ohio, next week.

### CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.;  
agent, U. B. O.).—Belle Gordon, clever bag  
punching; Midgley and Carlisle do their familiar  
skit; Cornalia and Eddie, good comedy acrobats  
and jugglers; Etienne Girardot and Co., "A  
Game of Cards," very pretentious; John Mc-  
Cluskey, operatic tenor of note; Carter and Bin-  
ford, colored entertainers; Harry Bulger and Co.,  
headline with playlet, "He Was a Soldier, Too,"  
pleased; Castellane and Brother, excellent.—EM-  
PIRE (Geo. Chenet, mgr.).—Lonie Roble and his  
Knickerbockers.—STAR (Drew & Campbell,  
mgrs.).—Frank B. Carr's "Theoughbreds."  
WALTER D. HOLCOMB.

### COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B.  
O.).—Reed Bros., feats of strength, good; Laura  
Buckley, protean monologist, clever; Trorolio, ven-  
triloquist, good entertainment; W. C. Fields,  
better than ever; Four Fords, dancers, very  
good; Alice Lloyd, big hit; Jean Clermont's  
Circus, amusing. This house closes to-day (Sat-  
urday) for the season, opening Monday, for the  
summer months with m. p. LITTLE CHARLEY.

### ERIE, PA.

ALPHA (E. H. Suerken, mgr.; agent, U. B.  
O.).—Monday rehearsal 10).—Huehn, musical, very  
pleasing; Sperry and Ray, sketch, very good;  
Leonard and Drake, comedy, very good; Jerge,  
Alecne and Hamilton, s. and d., very good.  
M. H. MIZENER.

# Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

SPECIAL NOTICE

Tuesday, May 4th, NO RELEASE

Instead of releasing two reels of Urban-Eclipse and one reel of Gaumont subjects some subsequent week as originally intended and stated in our last notice, we have concluded to release but one reel of Urban-Eclipse and one reel of Gaumont subjects for this week.

## "New Pain Killer"

Comedy.....Approx. Length, 370 ft.

## "Four Footed Hawkshaw"

Drama.....Approx. Length, 590 ft.

Write for our list of new prints of former release issued under date of April 15, 1909. This list contains subjects of exceptional merit, as comedy, drama, industrial, educational, scenic, etc.

# Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Wednesday, May 5th, 1909

## "Forgotten"

Drama.....Approx. Length, 490 ft.

## "The Peddler's Reward"

Drama.....Approx. Length, 463 ft.

Write for Advance Descriptions

George Kleine

Importer

Gaumont and Urban-Eclipse Films

52 State St., Chicago 662 Sixth Ave., New York

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

# Vardon, Perry and Wilber

"THOSE THREE BOYS"

This cut, name and the title

"Those Three Boys"

are registered as a trade mark and protected by the U. S. Patent office.

We have all your numbers; now, you know the consequences of an infringement.

AGENTS AND MANAGERS:

AN ENTIRE NEW SETTING OF SCENERY AND ELECTRICAL EFFECTS ARE NOW BEING PREPARED FOR US BY THE DANIELS' SCENIC STUDIOS OF CHICAGO.  
Address all communications care VARIETY.

We are never ashamed to publish where we are working.

**WE HAVE** done **SOMETHING**; **WE ARE** doing **SOMETHING**; **WE ARE** GOING TO DO **SOMETHING MORE**.



# DOLLIE TOYE

"THE VOICE MARVEL"

Vaudeville Sensational Singing Novelty

HAVE NO OPEN TIME

NEW YORK SOON

Management MR. WILLIAM MORRIS

Permanent Address VARIETY, Chicago Office

"THOSE VERSATILE COMEDY STARS"



# JOHN T. AND JESSIE POWERS



IN AN ORIGINAL SINGING, DANCING AND TALKING ACT.

17 Minutes in "One"

Congratulated by various managers past 30 weeks who say it's a far better act than our former offering "THE PLAYERS"  
ROUTE WANTED FOR SEASON 1909-1910

Playing steadily for W. V. A. Address care VARIETY, CHICAGO OFFICE

# TRIXIE FRIGANZA

COMEDienne

**PAT CASEY, Agent**

One Grand Success on the other Side: Hoboken, N. J., Not Africa  
WHEN YOU CAN WAKE UP HOBOKEN THAT'S GOING SOME.

# POTTER-HARTWELL TRIO

"The Original Man With Two Heads"

WOKE THEM UP Week of April 26

N. B.—SAY, BOYS, don't forget the big ball, MONDAY, MAY 3d, given to "THAT" QUARTET by their many friends.  
"The Original Man with Two Heads" will be there with both feet (excuse me, I meant with both heads).

**DAINTY**  
♦♦

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The English  
Singing Soubrette

Booked Solid, Season 1909-10

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Direction B. A. MYERS

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My name is FRANK BYRON.  
But they say I look like JAKE STERNAD.  
I am introducing

THE

**Great Lester**

at the Alhambra this week (April 26).

**JACK WILSON AND CO.**

K. &amp; F., INDEX.

**FRED SOSMAN**THE DRESS SUIT SINGING COMEDIAN.  
April 26th—Alhambra, N. Y. (That Glassy Fellow)  
PAT CASEY booked me solid. May 2d—Orpheum, Brooklyn.**MORRIS MANLEY AND  
DOLLY STERLING**Presenting their Playlet, "Kid Hickey."  
A story in slang. Direction, HARRY F. WEBER.**THE  
PADEREWSKI**OF THE XYLOPHONE  
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publishing business as I have made of the Moving Picture Business. Nothing will do it but live stuff, and I've got it. And if you've got anything better I'll pay you a good, stiff price for your manuscript. I'm going to bring some entirely new ideas into the business and the people that get in with me at the start will have mighty good cause to be glad of it later on.

**Of Course You Know Homer Howard! Well, He's Going to be Manager**  
of the Music House of Laemmle and I am going to let him out loose with some of the good ideas he's got under his scalp. I have secured headquarters on the sixth floor of the Oneonta Building, corner of Randolph and Clark Streets, Chicago, and will probably have them ready when this ad appears. This is your invitation to drop in and look around a bit and hear the new songs!

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196-198 Lake St. Chicago.



completed.—WASHINGTON (Geo. Blakesley, mgr.; agent, S. C.)—DeBuss and Tossel, cyclists, head; Soona, impersonator, fairly good; Zay Holland, went well; Harry Burgoyne, character songs, the real bit; Mr. and Mrs. Arthur Forbes and Co., in "A Wild Rose," fair; Sydney Grant, monolog, remaining number. R. E. M.

**STAMFORD, CONN.**

LYCEUM (Anthony Geronimo, mgr.; agent, L. D. Mayne).—Willar's "Temple of Music," unique and artistic; Hopwood and Lee, a. and d., fair;

Chester Blogett Johnson, cyclist, very clever; Ma-Belle Sisters, juvenile, excellent; R. V. Murray, songs, good. HARRY KIRK.

**TOLEDO, O.**

ARCADE (Will C. Bettis, mgr.; agent, Gus Nun).—VALENTINE (Calle & Kunsky, mgrs.).—Vaudeville and pictures to fair business. The house began its new policy on Sunday with a very poor bill.—CROWN (Charles Nassar, mgr.; agent, Toledo Booking Agency).—Fairly good bill headed by the Fulsoms, balancing act.

The ROYAL, SUNBEAM, STAR, PRINCESS, VICTORY, SUPERBA, GEM, LION, CROWN, IDLEHOUR, CASINO and FAMILY all doing well.

—NOTES.—Harry Clark and Floyd Williams left on Tuesday to join the Robinson show at Circleville, O.—J. H. Hooley left to take the management of the High Street Theatre at Columbus.—Sam Pickens has arrived here to take hold of "White City."—Chester Sergeant, formerly manager of the Arcade, will take the Lyric, Dayton, for the coming season. SYDNEY WIRE.

**WORCESTER, MASS.**

POL'S (J. C. Criddle, mgr.).—Hastings and Wilson, in "The Lunatics," good; Center and Waters, "Excess Baggage," very good; Hal Merritt, "The Poster Girl Monologist," took well; The Musical Johnsons, good; Clayton White and Marie Stuart and Co., "Cherie," went big; Josephine Davis, "The Dainty Ingenue," took well; Muller, Chunn and Muller, expert hoop rollers, very good. W. M. SHERMAN.

**POINTS TO THINK OF**

Here are Two Selig's Big Headliners Coming May 6, 1909

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COMEDY-ILLUSIONS  
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VALUABLE IN  
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It's the act that makes the name.THE KING OF IRELAND,  
**JAMES B. DONOVAN**

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DOING WELL, THANK YOU.**JULIUS TANNEN**HOTEL WILLARD, 333 W. 70th ST.,  
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I am enjoying a week's  
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Featured in Vaudeville by JULIAN ELTINGE.

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The pandemonium turned loose.

The heart aches, sighs, groans and sobs?

Well, that was due to my flopping.

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W. L. DOCKSTADER: "Gee, and he promised to give me a week."

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OTHER MANAGERS (in unison): "I suppose that European trip of his has swollen his head."

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For further particulars, consult

Yours truly,

**EDWARD CLARK**

and

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1553 Broadway

or

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# STILL TROTTING ALONG ONE YEAR

(THE FIRST OF MANY)

HAS PASSED TO-DAY (MAY 1) SINCE

## INDEPENDENT VAUDEVILLE

AND

## WILLIAM MORRIS, Inc.

plunged together into opposition. For the first time in the annals of theatricals, a

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### OPPOSITION IS HERE TO STAY

We feel this a justifiable moment to mention that the outlook for next season is bright. The public prints have recorded additions to our list of houses, and negotiations underway will shortly give us further direct and big time.

We again call attention to this advertisement upon our first Anniversary (THE FIRST BIRTHDAY EVER REACHED BY AN ORGANIZED OPPOSITION TO THE VAUDEVILLE OCTOPUS, which through its voracious greed for a monopoly would destroy the business it seeks to control by rapacious and loose methods, ruining a profession in which thousands are interested) as an indication of the strength of our position.

We offer artists from 20 to 40 weeks of first-class time next season; we shall offer over a season's work in all, and we offer managers or theatre owners now playing vaudeville or desirous of playing vaudeville the same reliable and efficient service in the bookings that the name of William Morris has always been and ever will be associated with.

## WILLIAM MORRIS, Inc.

Executive Offices NOW at American Music Hall Building

West 42nd Street, New York

LONDON

CHICAGO

BOSTON

May 1, 1909.



TEN CENTS

# VARIETY

VOL. XIV., NO. 9.

MAY 8, 1909.

PRICE TEN CENTS.





# EVA TANGUAY

**HOLDS RECORD FOR THE LARGEST  
RECEIPTS IN THE HISTORY OF VAUDEVILLE  
OF THE THEATRES MENTIONED BELOW**

**K. & P's. FIFTH AVENUE, NEW YORK**

**K. & P's. 58TH STREET, NEW YORK**

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**KEITH'S, BOSTON**

**KEITH'S, PHILADELPHIA**

**KEITH'S, CLEVELAND**

**KEITH'S, SYRACUSE**

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**PROCTOR'S, NEWARK**

**HAMMERSTEIN'S VICTORIA, NEW YORK**

**PERCY G. WILLIAMS' COLONIAL, NEW  
YORK**

**PERCY G. WILLIAMS' ALHAMBRA,  
NEW YORK**

**PERCY G. WILLIAMS' ORPHEUM,  
BROOKLYN**

**COLUMBIA, CINCINNATI**

**GRAND OPERA HOUSE, PITTSBURG**

**COOK'S OPERA HOUSE, ROCHESTER**

**SHEA'S, BUFFALO**

**SHEA'S, TORONTO**

**MARYLAND, BALTIMORE**



# VARIETY

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## TWO THEATRES AND AGENTS LEAVE UNITED THIS WEEK

**The Bruggemann Houses May Not Return, Report Says. H. H. Feiber Resigns.**

The Empire Theatres in Hoboken and Paterson, owned and managed by A. M. Bruggemann, and almost since the opening dates on the United Booking Offices' list, are playing the cheaper grade of vaudeville, with acts secured through Feiber, Shea & Coutant (The Bijou Circuit.)

While the trial of the 10-20 grade of variety shows is but temporarily over the summer, and an experiment, rumor says it is doubtful in any event if the Bruggemann theatres will ever return to the United columns. Mr. Bruggemann is reported to have secured a somewhat different contract from other outside managers using the United for their base of supplies, and this contract, if report is true, has many of its clauses scratched.

Another foundation for the Bruggemann report is the departure of Jo Paige Smith from the United. Smith was recognized as Bruggemann's representative in the agency, although drawing a salary of \$10,000 yearly as one of the United employees. He was re-engaged with the United after a considerable absence through his influence in bringing the Bruggemann houses into the offices. Smith may be out pending Bruggemann's ultimate decision as to the United. At the offices it was said Mr. Smith had not resigned nor had he been discharged, but that he would not be there anyway for two or three weeks.

The connection of Feiber, Shea & Coutant with the United houses, and the firm's activity of late in securing theatres to book, regardless of where they were located, has led to Harry H. Feiber, of the firm and for years the European representative for the Keith Circuit, resigning. The resignation, after being held in the office of the general manager of the United for nearly a month, has been accepted.

Feiber's reputation among foreign acts is wonderfully strong. His long acquaint-

ance and many trips abroad, with the enormous number of foreign acts booked, have given Mr. Feiber large prestige on the other side.

The rumor has been that Mr. Feiber was desirous of having his resignation accepted so that he might be free to negotiate in other directions for representation abroad. The Morris office is most often mentioned in this connection.

The firm itself (Feiber, Shea & Coutant) has had no direct dealings with the United. It has operated its Bijou theatres independently, declining to accept or pay for any United "franchise."

It booked other houses, and in opposition to theatres known as of the United string, but the big agency has not placed any acts in these theatres on its "blacklist," United managers playing them at will.

Many vaudeville people believe they see in the movements of the past few weeks signs that what is known as "the cheaper" or "10-20" vaudeville will make great inroads upon the smaller time of the big agencies. There is said to be no way the larger agencies can withstand or offset the flood.

As the United is now constituted, with all attention seemingly concentrated upon the theatres of the very managers who alone benefit through the profits of the agency, the smaller manager in the United is commencing to look to the cheaper grade as a more profitable venture. He has examples all about him, seeing the success of the popular priced show as against the higher grade vaudeville, and even the still cheaper "picture place." "Picture shows" of late have evolved into combination vaudeville houses.

### BARNES MARRIES CHOOCEETA.

St. Louis, May 6.

Fred M. Barnes, the Chicago vaudeville agent, was reported married last Saturday to Chooceeta, the dancer.

Mr. Barnes is now in Iowa. He will join his bride Monday.

### THE BIG PARK FIGHT.

St. Louis, May 6.

The local summer garden war soon will be on and will bring by far the greatest line of summer shows ever offered St. Louisans. Complete plans have just been announced by opposing managements.

Delmar Garden in the musical comedy theatre will have De Wolf Hopper, Raymond Hitchcock, Frank Moulan, Edna Wallace Hopper and Blanche Ring in successive engagements. The season will open May 30 probably with Miss Hopper in "Florodora." Rehearsals begin in two weeks.

West End Heights is already the scene of rehearsals. A company of fifty-one was brought from the east last week. The season opens May 16 with "The Roger Brothers in Washington." Rice and Cady will have the title roles, supported by Phrynette Ogden, Carrie Reynolds, Gertrude Hutcheson, Isabel Winloche, Charles McDonald, Ralph Coleville, Harry J. Scott and the "Eight Dancing Dolls." Guido Vogel will lead the orchestra.

No less pretentious will be the dramatic stars when Julie Herne, Amelia Bingham, Countess Venturini and others at Suburban Garden will be pitted against Mrs. Leslie Carter, Nat Goodwin, Annie Russell and James O'Neill at Delmar in the new dramatic house.

### GRACE REALS AWARDED \$5,000.

Chicago, May 6.

A jury in a Chicago court this week awarded Grace Reals, the actress, damages to the amount of \$5,000 in her action against a druggist.

Miss Reals claimed a mistake in a prescription injured her vocal chords to the amount of \$25,000.

### 3-HOUR SHOW AT 5-10.

Baltimore, May 6.

Another theatre in this city to succumb to the vaudeville and moving picture craze is Nixon & Zimmerman's Academy of Music. On Saturday, May 29, it will inaugurate a summer season of the above policy.

The prices will be 5-10, with two shows daily. The afternoon performance is to run from 2 until 5 and the evening performance from 7:30 until 11.

### HACKETT OPENS AT THE PLAZA.

The foremost vaudeville feature of the season thus far was announced by the William Morris office last Saturday when the name of James K. Hackett was sent to the newspapers as the attraction at the Plaza for the week of May 17.

Mr. Hackett has been engaged at a salary of \$3,000 weekly for the Morris time. He will play four weeks or more.

The billing is to read "James K. Hackett and E. M. Holland in 'The Bishop's Candlesticks,' adapted by Mr. Hackett from Victor Hugo's 'Les Miserables.'" Mr. Hackett will play the convict; Mr. Holland the bishop.

The engagement of the dramatic star was accomplished for the Morris Circuit by Nate B. Spingold, Mr. Morris' private secretary.

Overtures for Hackett's services in vaudeville have been made at intervals during the past two seasons.

### LA SALLE THEATRE IN COURT.

Chicago, May 6.

The lease of the La Salle Theatre expired last week. Just prior to its expiration a temporary injunction was issued by Judge Barnes in the Superior Court, enjoining Mrs. A. S. Taft, sister-in-law of President Taft, owner of the property, Chas. W. Murphy, president of the "Cubs," and Harry Askin, manager of the Grand Opera House, from taking possession.

The papers in the case ask the court to compel the owner to extend the expiring lease five years. The rental of the La Salle Theatre has been about \$8,500 a year, and Mort Singer, who signed the lease, states at the time the lease was made he had a verbal option for five years longer. The case will be argued this week.

### MORE FOR THE "FOLLIES."

Other engagements for "The Follies of 1909" are Bessie Clayton, the dancer; Annabelle Whitford, who re-signed with F. Ziegfeld, Jr., this week; Grace Leigh, Harry Kelly, Billy Schrode and his brother, and Harry Kelly.

The McNaughtons have been negotiated with, and there may be a ladies' orchestra if Pat Casey can discover one at leisure.

### BEACH "WAR" COMMENCES.

The first shot in the "Battle of Brighton Beach" to be fought during the summer months was fired Saturday last, when the Inter-City Advertising Co., the party behind the throne in the management of the Brighton Beach Music Hall, applied for an injunction restraining the David Robinson Amusement Co. from using any part of that title for the Robinson Co.'s new amusement edifice on the Beach line, about one-half mile from the present "old" Brighton Beach hall which Mr. Robinson managed last summer.

The argument will come up next Tuesday in the Supreme Court of Kings County. The Robinson Co. will enter as defense that it has not yet named its place, and intended to have the choice decided by popular vote at the first performance. "The Parkway Music Hall," "Brighton Theatre," "Brighton Palace of Varieties," among other titles, are claimed by Mr. Robinson will be balloted for by the patrons of the new theatre.

The "Old Hall" (so termed to distinguish) allege that bills have been circulated by Robinson giving the title of his house as "The New Brighton Beach Music Hall," an infringement upon their trade name.

The battle will wax spirited as the warm weather progresses. Both music halls will open around June 1, each receiving its acts from the United Booking Offices. This condition has been made by the big agency to prevent either one falling into the Morris and "opposition" line. Both halls seem satisfied with the booking arrangement.

Arthur M. Hopkins will manage the "old hall." Dave Robinson will direct the "new."

A campaign of billing will likely follow the opening. Each manager believes in "paper" and publicity. The extensive advertising the Beach resorts will provide is expected to attract many who have heretofore not frequented the seaside vaudeville places.

Big features and plenty of them, are also looked forward to aid business. Among the first attractions booked by Mr. Hopkins has been Alice Lloyd, who will play an engagement of two weeks. Mr. Robinson has secured Eva Tanguay for a couple of weeks, one at the commencement and one towards the ending of the short summer season. Robinson has also contracted for the exclusive exhibition rights of the Jesse L. Lasky and Jos. Hart productions at his Beach theatre. The Casino, on the premises, has been leased to the Walton hotel management of Philadelphia for ten years.

Mr. Robinson is searching for a feature attraction to dedicate the new venture at its opening. The honor of serving as first headliner was offered to Irene Franklin. Miss Franklin replied that she would gladly have accepted the proposition but is under contract to appear in Newark, N. J., the week of the "new" Music Hall's opening and had taken passage for London, sailing June 19.

Mr. Robinson's staff will be Dudley Clements (Crescent, Brooklyn) and Gus Collins (Montauk) in the box office; James Collins (Greenpoint), stage manager; Harry Jacobs' Orchestra (Greenpoint), and Jos. Curran, electrician.

William G. Hall, stage manager at the Orpheum, will direct back of the curtain for Mr. Hopkins.

### FIRST NIGHT FAR FROM HOME.

Think of having an opening performance of a comedy drama on the other side of the world! That's what befel the Hugh Ward Comedy Co., who produced for the first time on any stage "The Fencing Master" in Calcutta, India, about two weeks ago.

The piece was written by Herbert Hall Winslow and turned over to the Ward Co. without a title. "The Fencing Master" was the selection of the players, that title being copyrighted over here. Next season the company will give the piece through Australia.

This instance is said to establish a record for an opening of an American piece in point of distance from Broadway.

### \$600,000 WITHOUT DETAILS.

Chicago, May 6.

Louis Seelbach, owner of the Seelbach Hotel, Louisville, is building a \$100,000 theatre in that city, also a theatre and music hall representing an outlay of about \$600,000. No other details have been given out.

### "BROKEN IDOL" IN BOSTON.

Chicago, May 6.

Whitney's "Broken Idol" will play the Tremont, Boston, commencing May 31, with Otis Harlan still leading the cast. After the Boston engagement the show will appear at the Herald Square, New York, for a summer run.

### STEGER ON THE FENCE?

A story that Julius Steger and his latest sketch "A Way to the Heart" had received an offer from the Morris Circuit and owing to the booking conditions at the United that offer might be accepted by Mr. Steger caused some talk around. It could not be confirmed.

Mr. Steger has always been considered to have the personal direction of Martin Beck in his vaudeville time. It was the universal opinion Mr. Steger presented an artistic and otherwise successful production in his latest piece, and as he has been steadily appearing in United houses since entering vaudeville, there was a great deal of curiosity over the supposed "break" in the Steger-United relations.

At Hammerstein's, where Mr. Steger is appearing this week, he remarked: "There is nothing for me to say. I am awaiting the return of Mr. Martin Beck, with whom I intend to consult regarding my future bookings, as I have always done in the past."

### MARRIED BETWEEN SHOWS.

Between the matinee and the night show at the Orpheum on Tuesday Arthur Huston, the comedy juggler, was joined in wedlock to Czynka Panna, the Hungarian violinist.

At the evening performance, when Mr. Huston appeared, he was greeted with showers of rice and old shoes from the wings. The happy young couple afterwards sat in a box while Vesta Tilley sang "Jolly Good Luck to the Girl Who Loves a Juggler" (Sailor).

Next week Mr. and Mrs. Huston will start on their delayed honeymoon.

Gardner and Stoddard open at the Coliseum, London, May 17, booked through Wieland, the London agent. The act left New York Wednesday.

### ROGERS RETURNING TO NEW YORK.

Back to New York comes Elmer F. Rogers, general manager of the Morris Circuit, to resume his duties in that capacity.

Mr. Rogers will have his headquarters at the general offices in the American Music Hall building and will give his particular attention from now on to the various Morris houses and demands of his office.

With the approaching date of William Morris' departure for Europe (within ten days) it was necessary to recall the general manager, who so far has been found invaluable in establishing new houses on the winning side of the Morris books. Mr. Rogers whipped the Orpheum, Boston, into that division, repairing to Chicago when Morris secured the American there, more than repeating his Boston success. While in New York Mr. Rogers will likely give his personal attention to the Plaza, Morris' latest.

William T. Grover, manager of the American, New York, left on Monday to take the directing post at the Chicago American. Mr. Grover will startle the western town with the same extensive and unique billing matter New York has been flooded with since the American opened with vaudeville.

A position of "assistant manager" will be created for the local American, with the supervision over its management exercised from the Morris executive offices.

### LEAVITT SETTLES.

The suit brought by M. B. Leavitt against Klaw & Erlanger on a claim arising out of the importation by Leavitt for the "Advanced Vaudeville" Circuit of "The Congress of Spanish Dancers," which was cancelled before it had played out its time, was settled out of court Tuesday.

The basis of compromise was not disclosed. The original claim against the managers was for about \$40,000.

### "POP VAUDE" COSTS \$350.

San Francisco, May 6.

"Popular priced vaudeville" closed at the Novelty yesterday with a net loss following the second week of its installation there of \$350.

Tony Lubelski will now take the management of the house.

### HART SENDING TWO ACTS OVER.

"Homeward Bound," the piece written and produced by Mason Peters at the Lambs' Gambol, April 25, will be sent over to England this summer by Jos. Hart by arrangement with Mr. Peters.

The skit is also to be placed in "The Follies of 1909" on the New York Roof. Henry Donnelly will take one of the characters in the air.

Another vaudeville sketch pointed Europeanward is "Awake at the Switch." That will go across under Mr. Hart's direction. Douglas Fairbanks may play the lead in it.

### BIGELOW AFRAID.

A neat side step from vaudeville has been made by Charles Bigelow, the comedian.

An offer was made Bigelow by Bert Cooper, but Charles exclaimed "I'm afraid of vaudeville," so it's off.

### OPENS THEATRE FOR ALICE.

Cleveland, May 6.

In order not to disappoint the Cleveland public which indicated an intense desire to see Alice Lloyd through a large advance sale of tickets at the box office, the Keith management informed Miss Lloyd the theatre would be opened for this week's bill, with herself as headliner.

Keith's Theatre has played moving pictures since the vaudeville was shifted to the Hippodrome. Although billed to open in the latter place, the English comedienne objected on account of the size of the house.

### NEW "YAMA" OPENS.

Philadelphia, May 6.

"Yama," the musical comedy which has been playing the one and three-night stands during the past season with success, was presented in a revised state by Alfred E. Aarons at the Walnut on Monday under the title of "The Girl From Yama." It was received with approval by a well-filled house and was favorably passed upon by the press.

Aarons has rewritten almost the entire show and introduced several new and catchy musical numbers. The company includes Violet Colby, Nellie Daly, Daisy Leon, J. Clarence Harvey, W. W. Black and several other favorites. The famous "Dancing Dolls" scored their usual success, being given credit for making "the" hit of the show. The piece is scheduled for a summer run, and is expected to round into a very entertaining show when in smooth working order.

### "OH! YOU KID" MIGHT HURT.

Up at the Plaza this week, Grace Cameron started off her engagement with the Harry Von Tilzer new song, "I Love My Wife, But, Oh! You Kid."

About Tuesday the house manager requested Miss Cameron to leave the selection out of her repertoire for the remainder of the week, suggesting that the clientele of the Plaza might not take to the title. Miss Cameron objected strongly, giving the song its full measure of virtue, and stating it was the hit of her act.

The outcome isn't known, but as the Plaza is after the "classy" crowd, the opinion is the Plaza manager preferred that the recollections of his swagger patrons should not be moved by hearing the titled-chorus rather than any direct objection to the song itself.

Someone at the Plaza at the Monday night show said that after Miss Cameron finished the first verse and chorus, half the house looked at each other guiltily.

### "THE MIGHTY MISUNDERSTOOD."

By J. C. NUGENT.

"The woman who cannot understand,"  
Says the man with the yellow streak;  
And "The public that do not understand,"  
Says the genius without a week.  
And "The husband who never can understand,"  
Says the wife who hates struggling days.  
And the "World that will never understand,"  
Says the Wit of the gay cafes.  
Oh, some need pity, and some need spunks,  
And some should for being alive give thanks;  
Some should raise chickens; some play tanks,  
For quitting the battle and joining the ranks  
Of the Mighty Misunderstood!

Thora, the foreign ventriloquist, who combines female impersonations with his ventriloquial act, has been engaged for the United time, commencing in September, placed through the Marinelli office.

# VOSS BILL UP TO THE MAYOR.

Albany, May 6.

The hearing set for to-day before the Governor on the Voss Agency bill has been postponed without date.

The measure must first go before the Mayors of New York and Buffalo, the cities in the first class of this State, for approval.

It has been decided the agency bill is local option.

The first hearing will be held Monday, May 10, before the Mayor of Buffalo. Harry Mountford, Tim Cronin and Denis F. O'Brien will attend on behalf of the White Rats.

The passage of the Voss bill through the New York State Senate just at this time has thrown the License Bureau into the utmost confusion. Licenses for the year ending May 1, 1910, have been engraved and on Tuesday the work of issuing them was commenced. These permits to theatrical agents are drawn in accordance with the Employment Agency law of 1906, and there is doubt in the mind of the commissioner whether they will not all have to be withdrawn, and the procedure of application and issuance be gone through with again.

In the same way bonds have been taken out from a New York surety company and paid for at \$5 each. Should the Governor sign the Voss bill making it a law, these bonds will all be withdrawn and new ones filed, the likelihood being that the surety company will decline to let the old bonds stand under the more rigid enactment.

The Commissioner's office is very much at sea in its interpretation of the law. That portion of the bill which provides that the form of contract issued to artists by any agent or manager must be approved by the License Commissioner or Mayor is giving the office a good deal of anxiety. This section, according to an official of the bureau, will make it necessary for all contracts submitted to be referred to the Corporation Counsel of the city before they can be sanctioned. The opinion is held that all contracts which contain the "Sunday performance clause" requiring the party of the second part to work on the Seventh day will be absolutely tabooed.

# GUESSING HEADLINER'S NAME.

Baltimore, May 6.

Manager Frederick C. Shanberger, of the Maryland, has hit upon a novel scheme in advertising which promises to more than double the box office sales for next week.

As per long custom, next week's bill is advertised on the back of this week's program, but instead of extolling the wonders of the coming headliner, he has left his patrons guessing by heading the bill in this way:

? ? ? ?

The sensation of vaudeville.

Guess?

The name of the headliner will not be divulged until Monday afternoon's performance. This new mode of advertising has attracted much attention.

Chester S. Jordan, who is said to have appeared in vaudeville once upon a time, was convicted at Cambridge, Mass., this week, of the murder of his wife.

# MANAGER ONLY; NOT AN AGENT.

The acquaintance of the Commissioner of License for New York will not be cultivated by Gene Hughes, who has assembled a number of acts under his managerial direction.

As "manager" with authority to sign contracts and otherwise direct the offerings in his charge, Mr. Hughes claims he is exempt from the category of the agency list, and the new inquisitorial powers of the Commissioner should Mr. Voss' measure regulating vaudeville agents be signed by Governor Hughes.

The post of a many-time manager will not interrupt Mr. Hughes' own vaudeville career. With Mrs. Hughes, he has been playing "Suppressing the Press," and will jog over the circuits again next season in that or perhaps another vehicle.

Among the acts under Mr. Hughes' wing is Capt. Geo. Auger ("Jack, the Giant Killer"), who has been signed by his manager for next season on the United time, opening at the Majestic, Chicago, July 5. Capt. Auger will arrive in New York from the other side on June 19, or thereabouts. A dramatic production entitled "The Other Man" will be placed on the vaudeville stage by the manager. It will have a cast of four principals.

Several acts have agreed that Mr. Hughes shall manage them. He has innocently struck upon a plan of handling vaudeville numbers over which several of the duly licensed commission men are pondering.

It is reported several artists are calculating their chances of profit in the booking department. Hal Davis has been negotiating with acts for some time. He may assume the same relation to numbers under his direction that Mr. Hughes has already taken.

# BERNSTEIN'S FIRST SHOW.

The first program commencing May 17 at Washington Park, Hudson Co., N. J., under the management of Freeman Bernstein will have May Ward and her "Dresden Doll," as a feature.

The vaudeville theatre in the park has a seating capacity of 1,200. Admission will be up to fifty cents. Bookings are made through the Morris office.

The Bernstein vaudeville is considered opposition to Feiber, Shea & Coutant's Bijou at Bayonne.

Ted Marks will not be concerned in the actual management of the Park Theatre. Bernstein will attend to that. Marks is interested financially in the venture, but a premature announcement was made he would manage the shows. Mr. Marks may sail for Europe next week on the boat which will then take away Anna Held, her child and maid.

# W. & V. EMBARK IN "POP."

Wilmer & Vincent have taken over eight or ten of Jake Wells' theatres in the south and will operate them for popular priced entertainment during the summer in partnership with Mr. Wells. These houses are in addition to those of Greenwall & Wise, lately taken over by the same firm. Walter Vincent is now in the south framing up the summer circuit.

Wilmer & Vincent are said also to be on the verge of leasing several of their own theatres in Pennsylvania to other firms for use in the "popular priced" class.

# SKATING CRAZE SPREADING ABROAD.

Paris, April 26.

Chester P. Crawford, of Coney Island, and the Olympia skating rink in London, and owning big interests in several other such resorts throughout England, has been here to arrange plans for a rink in Paris. He secured a site in the Avenue Victor Hugo and will erect a building to cost \$50,000, with a floor space of 275 ft. by 125 ft., sufficient to accommodate 2,000 skaters.

Mr. Crawford thinks the French public will once again become skating mad, as they were in 1897. Mr. Crawford's people hope to extend to Bordeaux, Lyons, Lille, Brussels, Antwerp, Amsterdam, then Berlin, Vienna and Budapest.

He states he has renewed the lease of the London Olympia for four months each year (December to March) until 1912. During the past 13 weeks 785,000 people skated in that building, paying over \$194,000.

# ACTOR COMPLAINS.

At the instance of the Actors' Union Jack O'Donnell, a vaudeville monologist appeared before License Commissioner John N. Bogart this week and complained of the treatment accorded him at a club engagement in Bayonne, N. J. The date was booked through Len Spencer, and, charging that that agent had been negligent, O'Donnell advanced his complaint as ground for a denial of renewal of license.

O'Donnell declared to the officials of his Union that after he had given his performance in the New Jersey town, he had demanded payment from the committee in charge of the entertainment. All he got was abuse at first and later a "beating up." The License Bureau took the case under advisement.

# PARIS GETTING "BEAUTY SPOT."

Through his New York office H. B. Marinelli has secured the Paris production rights for Comstock & Gest's "Beauty Spot" now at the Herald Square.

Marinelli will probably convert the piece into a Parisian Revue, opening it June 15 at his Olympia Music Hall, Paris.

Ethel Levey may take the leading role in the Marinelli production.

# NEW "SUNDAY" DEFENSE.

The suit of the City of New York against the Alhambra Theatre was on trial before Justice Greenbaum this week. Decision was reserved.

House, Grossman & Vorhaus, who appeared for Percy G. Williams, introduced a new defense which promises to further involve the already tangled interpretation of Sunday observances. The lawyers made the contention that a section of the Penal Code (272) established the penalty for violation at \$500, but specified that an action to recover this amount should be brought by the Society for the Reformation of Juveniles. Dismissal of the city's suit was asked upon these grounds.

# GOING ABROAD FOR INCENSE.

Chicago, May 6.

Upon the completion of his present vaudeville tour over the Morris Circuit, Julian Eltinge, the impersonator, is going to the Far East to study the East Indian dancers, and also to gather up a supply of real incense with antique draperies for his "Goddess of Incense" dance.

# PANTAGES NEGOTIATING EASTWARD.

Chicago, May 6.

Negotiations are under way whereby Alexander Pantages hopes to secure additional points on his circuit at Winnipeg, Minneapolis, Duluth and St. Paul.

Ed. Lang, the Chicago representative for the Pantages-Western States Circuit, has taken over the bookings for the Empire Theatres in Calgary and Edmonton, Canada.

An offer is reported to have been made The Four Mortons to tour the Pantages times at a salary almost unbelievable as possible for the Circuit to pay one act.

# FISCHER'S BURLESQUE STARTS WELL.

San Francisco, May 6.

The opening of burlesque Monday at the Victory under the direction of E. A. Fischer augurs well for a complete success and for a long run.

It is the best show in that line seen here since the Burlesque Wheel withdrew from the Coast.

Mr. Fischer first had the Novelty in view for this production, but at the last moment changed, securing the Victory, with Chas. Alphims as producer. Ben T. Dillon heads the burlesque company.

# CONSIDINE PUTS RUMOR AT REST.

San Francisco, May 6.

John W. Considine is in the city, and his coming killed the rumor the Sullivan-Considine Circuit would have the old Orpheum for its own shows.

The blow was delivered when it became noised about that the National had received the Sullivan-Considine franchise for San Francisco, giving that house the first call locally for the S.-C. acts.

Though there is no positive confirmation of this, it was generally believed.

Another unconfirmed report is that Mr. Considine has agreed with the Orpheum people that no acts from his circuit shall play in the down-town section where the new Orpheum is located.

# CASEY'S OWN SHOW.

For the weeks of May 17, 24 and 31, Pat Casey will forward a touring road company of acts to Montreal, Ottawa and Hamilton, playing the Bennett houses in each city in the order given.

Alice Lloyd will be the star of the group. The McNaughtons are also declared in. The Casey show will play on percentage.

For the weeks just preceding in Ottawa and Montreal, with Quebec added, Pat Rooney will slide away with his own show also, taking the 50-50, 60-40, 65-35, 70-30, or perhaps 80-20 plan in the Bennett theatres.

# NEWSPAPER MEN PLAY.

Chicago, May 6.

Bush Temple, under the management of Sam P. Gerson, will have a novel entertainment next week. A newspaper play entitled "The Stolen Story" will be given with a company composed of the newspaper men connected with the various dailies in this city.

The Comedy Club is now located in its new home, 224 West 46th Street.



## OUR GRANDEST LITTLE FLOPPER.

Yesterday in the United States Circuit Court argument was to have been heard upon another Annette Kellerman injunction proceeding.

The preliminary hearing was had on Tuesday when Judge Holt decided Miss Kellerman could appear at the Fifth Avenue pending the final argument.

Late Monday night Judge Ward signed the injunction papers for the Morris Circuit. Miss Kellerman had been served on Saturday with an injunction granted by the Supreme Court. The hearing for this was set down for Monday afternoon but through Miss Kellerman making an affidavit she was an alien, want of jurisdiction for the State tribunal was interposed, sending the matter to the higher court.

Miss Kellerman's affidavit set at rest the reports she and her manager or representative, James R. Sullivan, had become man and wife.

Miss Kellerman is now our grandest little flopper. She and Mr. Sullivan are rapidly becoming notorious as two people with not a thought in the world worth hanging onto, apparently.

Sunday night the Morris force captured Miss Kellerman and Mr. Sullivan. After an all-night confab Miss Kellerman agreed to appear at the American Monday evening. In the afternoon she rode in the principal carriage of the automobile exhibit, having been voted "The Queen of the Parade."

On Monday, just after dusk, Maurice Goodman, the go and get 'em kid from the legal department of the United Booking Office, acting for B. F. Keith (who has Miss Kellerman under a contract prior to the Morris agreement) delivered to Miss Kellerman his choicest arguments why she should not play for the opposition.

During the conversational turn Goodman did, Sullivan butted in suggesting that Annette stick to her promise to Morris. A couple of the Morris people appeared upon the scene, but Annie Kelly stuck to the Keith colors, Mr. Goodman taking her away in an auto to the Fifth Avenue Theatre where she appeared at the Monday night show forty minutes late.

As the Pissutis left the stage next to the closing position, the planks were lifted for the tank into which Miss Kellerman was to dive. But somebody had pulled the plug! All the water which had run out was chased back again, then heated. This took forty minutes, while Annie shivered around in a cotton diving suit, her silken union combinations having been hied away to the sub-cellar of the American.

The reports about the street were that whoever played Miss Kellerman this summer would probably pay her \$2,500 or \$3,000 weekly. If the hide and go seek game continues Miss Kellerman will likely have a theatre named after her in addition to receiving the gross, and with a guarantee the courts will attend to no other business while she is in New York.

The betting on Broadway was even money Miss Kellerman would play the week out for Keith, and 2-1 she would "flop" to Morris before Sunday. 7-5 was laid that if she flopped to Morris by Sunday, she would flop back to Keith by Monday.

Artists are discussing the case disgustedly, and it is estimated the disgust will not cost the vaudeville managers over \$65,00 in increased salaries for next season.

## "POP" CIRCUIT FADED.

The twenty weeks of Mose Reis's legitimate time that was to have been used as a popular-priced vaudeville circuit for the summer beginning last week, did not materialize. Instead fifty-five artists who were playing in eight of the Reis houses the week before, as an experiment upon which was to depend the fate of the other twelve, had to be brought back to New York by Joe Wood, the booking agent for the circuit, who also paid their salaries. Later he recovered his disbursements from the concern which operated the try-out.

This firm was known as Wood & Wells, Inc., the former being H. K. Wood, who formerly ran a legitimate theatre in Schenectady. Several New York parties were interested in the corporation. The shows sent into the Pennsylvania towns (where Wood & Wells ran houses) played Wednesday and Thursday, April 21 and 22. It is stated that on Wednesday evening one of the officers of the company took possession of the receipts and left the houses in charge of the moving picture operator, who acted in each case as manager. On Saturday night the acts were not paid in full, and Sunday Joe Wood made telephone arrangements with legal bankers through his New York bank, by which they were given transportation to Broadway. These disbursements amounted to \$500 and unpaid salaries amounted to about as much more.

All bookings which were to have started last week were canceled. More than a dozen shows had been booked and routed for the Reis time.

## REMICK SIGNS SMITH, TOO.

Besides placing William Jerome and Jean Schwartz, the writers, under contract last week, Jerome H. Remick & Co. signed Harry B. Smith, the librettist, for a term of years.

Mr. Smith is at work on the book and lyrics of F. Ziegfeld, Jr.'s, new "Follies of 1909." Maurice Levi will compose the music to be published by Remick & Co.

With its many other activities of the past few days, the Remick firm has been seriously considering opening stores for the sale of its music in the far west, even to the Coast, and in the foreign capitals.

"Remick stores" on Washington Street, Boston; Lexington Street, Baltimore, and Market Street, Philadelphia, have been lately opened. The Boston addition gives Remick two stores in Beantown.

## RETURNS \$40 FOR "WINE DINNER."

It happened in the Morris booking office, and beats that eventful period of the past season when a pair of gloves left in an agent's office were recovered an hour later.

Monday morning, upon Hugo Morris opening his mail, he discovered two twenty-dollar gold certificates between the folds of a letter. The communication came from an act on the Morris time, and invited Mr. Morris to have a "wine dinner" with the money. The head of the act stated that as he was working, he would be unable to join in the feast, and added "Please don't mention this to me." The sender was a foreigner.

Hugo tucked the forty in his upper vest pocket, returning his personal check for the amount, without any comment save that he did not believe in "wine dinners" for young people.

## OPERA ALTERNATING.

Elmira, N. Y., May 6.

There is a possibility that comic opera will be introduced on the Mozart Circuit next season as an occasional attraction. The Royal Comic Opera Co. will come to the Mozart here next week for a stay of three weeks. The company is under the management of Frank E. Tripp, former general press representative of the Mozart houses.

It is said that this engagement is designed to test the drawing power of opera in the Mozart towns.

## ETERNAL YOUTH OR WINE?

Atlantic City, May 6.

Over in Egg Harbor lives one Herman Schmidt, aged 125 years, and said to possess the secret of eternal youth.

For the past few weeks in this seaside city, Raymond Sill, the press representative for the Lew Fields enterprises, has been "hiding."

The other day Geo. Evans, "the Honey-boy," came to town.

Somehow the different facts are connected. Messrs. Sill and Evans have been making various trips to Egg Harbor by devious routes, but could not escape unseen, having employed a red auto for the pilgrimage to the mainland.

At Egg Harbor also there is a champagne-making industry. The stupendous question of moment is: Are these fellows trying to pump Schmidt's secret from him, or are they pushing the champagne trade direct from the spigot?

Georgie Evans is a teetotaler, so he should not be impugned, but who would take a chance on Sill?

## UNIONISTS CONVENE.

The annual national convention of the Actors' National Protective Union will commence Monday at the headquarters of New York Local, No. 1, 18 Union Square.

Delegates from 21 locals east of Chicago, representing 6,000 members, will attend. Proposed legislation in other States modeled on that nearing completion in New York, will occupy the attention of the meeting. The session will continue all next week.

## FLORA PARKER RETIRES.

Springfield, Mass., May 6.

At the end of this week's engagement at Poli's, Flora Parker (Mrs. Carter De Haven) will retire from the present act with her husband. She will leave the stage, temporarily, at least, and perhaps permanently. Her retirement is at the direction of physicians.

Carter De Haven has made arrangements for putting forward a new vaudeville number in which he will be supported by two girls, Leona Pam and Lillian Rose.

## DIED AFTER BEATING.

Cleveland, May 6.

Jack McGrath, stage carpenter at the Colonial, died Monday, the physicians say, from the results of a beating he received Saturday night from two other stage hands. The battle is said to have taken place in an alley back of the theatre.

McGrath returned to the theatre apparently none the worse for the fight, but on Sunday was very sick. He went to bed Sunday night, and when his aged mother went to wake him in the morning, found him dead.

## BUCKNER WORRYING MARINELLI.

London, April 27.

The advent of Arthur Buckner and Harry Mundorf in London has been followed by some strong language from the Marinelli London agency. A. Wolheim, the Marinelli agent here, even went so far as to cable the United Offices in New York as to Buckner's authority to book acts for it. A cabled reply was received signed "Williams and Albee" saying Buckner did not represent the U. B. O., and had no authority to book for it.

The claim was made that Buckner represented to acts here he could place them with the United. The presence of Mundorf, who is known to be connected with the F. F. Proctor interests on the other side, made it somewhat easier for Buckner to create an impression of this sort.

One story which spread about was that Buckner and Mundorf came over here together to secure acts for the Keith-Proctor people so that side of the United would have the first showing before Percy G. Williams could get them. Some of the agents over here say that Buckner has said he is in no way connected with the U. B. O.

One of the reports related that Marie Lloyd and Wilkie Lloyd had received offers from Buckner to appear on United time next season. Another was that the Marinelli office felt aggrieved sufficiently at Mundorf appearing here in company with Buckner and the resultant trouble over it for H. B. Marinelli to book through Morris for America next season.

Harry Mundorf has been the booking representative for the F. F. Proctor houses only. When leaving for Europe with Buckner, who has placed some bookings with the United managers, it was said Mundorf had gone on a pleasure trip only.

There has been talk along Broadway recently that the Marinelli office was in a huff through intimations from managers it books with that a "split commission" arrangement with foreign agents as well as the American ones would be gratifying to them.

The Marinelli office in New York is independent of the United bookings for its income. This season it occupies the unique position of having booked most of the foreign acts into opposition circuses, both Ringling Brothers' shows and the Hagenbeck-Wallace Circus (opposition) playing Marinelli acts.

Should Marinelli desert the United, the big agency would be left in a predicament for a foreign representative.

## COMPETITIVE PRESS AGENCY.

William Hammerstein has planned a new system of publicity promoting to go into effect this summer on the Victoria Roof. Instead of employing a regular press agent at a stated salary everybody is invited to contribute ideas for special newspaper articles. Payment will be made at the "space rates" prevailing in the newspapers in which these contributions appear.

In the announcement just sent out by Mr. Hammerstein (not a bad "space-grabbing" document in itself) Channing Pollock, John Pollock (last year's press man at the Victoria), A. Worm and Wells Hawks are especially invited to contribute, a special per line rate being promised for their services.

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Billy Gould and Valeska Suratt sailed  
Wednesday.

The Camille Trio will arrive in New  
York next week.

Freddie Schrader has returned to the  
Morris press department.

Caswell and Arnold, the barrel jumpers,  
returned to New York Monday.

Samuel L. Tuck has joined the park and  
fair booking force of the United.

The Bard Brothers open May 16 at Spo-  
kane for a tour of the Pantages Circuit.

Mary Ann Brown bobs up once more,  
opening at West End Park, New Orleans,  
May 10.

Carroll and Cooke returned to New  
York on Thursday after their long west-  
ern trip.

Franco Piper, the banjoist, has been  
placed under contract for two years by  
Bert Cooper.

Richard Golden has returned to New  
York. He will play vaudeville, booked  
by W. L. Lykens.

Della Fox will be in readiness to open  
with a new act May 17, under the direc-  
tion of Jack Levy.

Reynolds and Donegan have been  
booked for the Orpheum Circuit starting  
in September. Casey.

The Actors' Fund of America will hold  
its 28th annual meeting next Tuesday at  
the Gaiety Theatre Building.

Marshall and King, the "sister act,"  
are playing an indefinite engagement at  
the Folies Bergere, Mexico City.

"The Harrigan Girl" will be the George  
M. Cohan effort for the starring tour of  
Edna Wallace Hopper next season.

M. W. Taylor, who has a booking office  
in Philadelphia, has appointed Sig.  
Wachter his New York representative.

Maude Raymond plays eight weeks in  
vaudeville during the summer, going back  
to the Rogers Bros.' show next season.

"The Governor's Son" will re-enter  
vaudeville. It is shortly going into re-  
hearsal. Bert Cooper has the handling  
of the act.

Howard and Barrison may play a short  
time in vaudeville this season if Mabel  
Barrison's contract with the Shuberts is  
not renewed.

Marie Dainton will commence a tour of  
the Orpheum Circuit between now and  
June 1. Pat Casey secured the route for  
the English imitator.

The suit for commissions started  
against M. A. Shea by Jenie Jacobs over  
"The English Rocking Girls" was settled  
out of court this week.

Maude Odell pleaded illness as the rea-  
son why she could not appear at the  
American, New York, Monday. "The  
Bronze Beauties" replaced her.

The Four Melvins have been renamed  
The Four Readings by James Bard, who  
runs the act. It has the Orpheum Circuit  
for next season, booking by Casey.

Carrie De Mar has the saddle horse  
habit. Miss De Mar rides daily but  
won't mention whether she takes the cus-  
tomary side seat or rides "astride."

Bertha Gallatin and Co. in "Who's the  
Man" will make a debut in metropolitan  
vaudeville at the Columbia next week. The  
act is the property of Harry Bissling.

John Wiggins, while at French Lick  
Springs, sent Jenie Jacobs a post card.  
As Mr. Wiggins neglected everyone else  
he knew, there are suspicions around.

Joe Kane, who has been out in the  
Rogers Bros.' show may reappear in  
vaudeville at the head of a "girl act,"  
making his own production of the number.

Bozeman Bulger, the noted sporting  
writer of the New York Evening World,  
has written a baseball sketch which will  
be promoted for vaudeville by Jack Levy.

Bert Cooper has "Violinski," who plays  
a piano and violin simultaneously, giving  
forth either "ragtime" or classy numbers.  
Mr. Cooper will "spring" the number  
in vaudeville.

By special request of the Morris Cir-  
cuit, Willa Holt Wakefield reappears, at  
the Plaza next week, to help further the  
Morris intention of making the Plaza a  
house for the swagger set.

La Guarauy, a young Spanish dancer,  
is due to arrive in New York this sum-  
mer. Philip Du Faure, the pantomimist,  
will build up a number in which La  
Guarauy will include acrobatic dancing.

Ezra Kendall will go out next season  
in a revised version of his former piece  
"The Vinegar Buyer." Herbert Hall Wins-  
low is writing the new edition. The tour  
will be under direction of Liebler & Co.

Mrs. Leslie Carter was lately ap-  
proached with glittering vaudeville offers.  
She might have accepted but for the inter-  
position of an engagement at a St. Louis  
summer resort, where she will head a  
dramatic organization.

Paul Durand resigned his position in  
the office of Feiber, Shea & Coutant this  
week. Upon his return from Europe in  
June, he will be in the foreign depart-  
ment of the Orpheum Circuit. Mr. Du-  
rand with his wife sails next week.

When "The Morning Glories" (Eastern  
Burlesque Wheel) takes to the road next  
season under the direction of its owner,  
Sam A. Scribner, L. Edward Mahoney,  
last season with "The Yankee Prince,"  
will travel with it as business manager.

Hammerstein's Roof will open May 31.  
The entertainment will be billed this sum-  
mer as "Hytone Vaudeville," and a couple  
of escalators may be installed for the con-  
venience of patrons. Otherwise there will  
be no changes in the general layout of the  
roof, including the "farm."

Thos. Jefferson with a company of  
fifteen will present a vaudeville picture of  
"Rip Van Winkle." Pat Casey has been  
consulted about the bookings for the act.  
Gene Hughes claims Mr. Jefferson is under  
his management. Another agent or so  
has claimed Mr. Jefferson also.

A full dress rehearsal and "try-out"  
performance of the new "Follies of the  
Day" show which enters the Lincoln  
Square Theatre Monday for a run, will be  
given to-night (Saturday), in Miner's Em-  
pire, Newark, N. J. The show is the  
joint property of the Miner Estate and  
Barney Gerard.

Peter Donald (Donald and Carson) who  
was operated upon recently in San Fran-  
cisco for appendicitis, has left the Mt.  
Zion Hospital there, and is on the way  
to recovery. The act was to have been  
on the opening bill of the New Orpheum  
in 'Frisco, but Donald's illness made can-  
cellation necessary.

An iron cylinder weighing fifty pounds  
fell from the flies at the Colonial, Norfolk,  
this week, just grazing Antoinette Le  
Brun of the Grand Opera Trio who was  
singing on the stage. It tore some  
spangles from her dress, but Mme. Le Brun

continued singing, although the accident  
unnerved the audience and the orchestra.

Ed F. Reynard will wind up his season  
at the Hudson, Union Hill, next week.  
Mr. Reynard accepted the engagement on  
a wager with Gene Hughes that his (Rey-  
nard's) auto could climb the stiff hill  
over there in three jumps, without a stop.  
If Reynard trips up, Mr. Hughes will take  
his own hill climber over to win the  
money.

Joe Welch will probably go to London  
anyway, opening at a hall there. Mr.  
Welch says suit will be brought for the  
four weeks' salary lost through the can-  
cellation by Moss-Stoll for the Coliseum.  
The Hebrew comedian had gone to the  
expense of \$600 for steamship tickets. He  
was to have appeared four weeks at the  
Coliseum.

Master Gabriel, who played a single  
week beginning April 26 at the Majestic,  
Chicago, by permission of Klaw & Er-  
langer in "Buster Brown," retired from  
the cast last week. He returns to "Little  
Nemo" next season. Louis Merkel will  
have the part of "Buster" in the vaude-  
ville sketch hereafter. Edwin Lamar plays  
the dog.

Ching Ling Foo, the Chinese baritone,  
has returned from the other side, receiv-  
ing once more the freedom of the country  
upon a duplicate of his passport being se-  
cured from Washington. While on the  
other side, Foo's papers were taken by  
Alexander Fischer, who "forgot" to re-  
turn them. Foo was in a bad plight at  
one time while abroad, but worked him-  
self out. He sang "Irish Rosie" in French  
at Brussels.

Wednesday evening at the Olympia,  
Paris, King Edward VII, who had slipped  
over to Paris from London while the Queen  
was sleeping, saw the Revue in H. B. Mar-  
inelli's theatre and nearly laughed his head  
off. Then Eddie patted H. B. on the  
shoulder and said he had a fine little play.  
Then H. B. cabled to all the branches about  
the King being on the job, what he said,  
and what a great boost it was. The New  
York Marinelli branch got a cable. That's  
how we knew. And we received a cable  
direct marked collect about H. B. and  
the King, we would have had a fit.

Al Sanders, well known along the Big  
Alley, and even more so than that, is re-  
garded as having an undying regard for  
Pommery Sec, a wine which would be as  
common as well water were it not for the  
price per bottle. Mr. Sanders is even said  
to be so enthusiastic over the grape juice  
he is suspected of being inter—but dis-  
regarding that, the other evening Sanders  
accompanied some friends into the new  
"Maxim's," but old "Ambassadeurs," on  
West 38th Street. The party had but  
seated themselves when a waiter tripped  
along. "You know me," said Al. "A  
large one, and Pommery, of course." "Ex-  
cuse me," said the waiter, "but I can't  
recommend Pommery. Why don't you try  
White Seal." When Sanders recovered  
from the attack of apoplexy, he called for  
another waiter, repeating his Pommery  
order. "I'm sorry," said the second man  
of the white apron. "Our Pommery is all  
warm, and unfit to drink. You had better  
take a bottle of Cliquot." Then the head  
waiter and Al went to the mat.

### SCRIBNER APOLOGIZED.

"When you're wrong, own up," says Sam Scribner, general manager of the Columbia Amusement Co. (Eastern Burlesque Wheel). "I did it yesterday (Wednesday). I got down here (Gaiety Theatre Building). It was raining a hundred ways from the ace. I looked out the window to see what time the building would float away, and there over at 47th Street and 7th Avenue, on the old house which is to come down for our new Columbia were some billposters putting up a twenty-four stand.

"You should have seen me. I was in a hurry, so didn't wait to go down stairs. Just jumped out the window, no overcoat, no hat, and I reached that spot in about one-eighth of a second.

"What in — are you doing?" says I to a fellow who looks like the boss. "Who in — are you?" says he. "None of your — business," says I, "but if you put up that sign, I'll go up there and throw you and your — billposters off the building." "You will, like —," says he, and he was a little fellow, too, but full of spunk. "I can put up all the bills I want to here, and no 'Hey Rube' can tear me away either."

"I guess I'll just lick you for the fun of it," says I, but then the little fellow says 'I guess you had better look at this first,' showing me a permit signed by the man who has agreed to take down the building.

"Well, do you know, that little guy had me against the wall. I didn't know just where I was at, so I says, 'Say, I'll look into this and let you hear. If you're right, I'm coming over to apologize, and if you're wrong, I'm coming over to baste — out of you.'

"I called up Leaki, and he tells me to keep off, so I went over. I was in wrong, but I made good, and that little fellow, John Meyers, and I were almost kissing each other before we got through.

"When you're in wrong, kiddo, don't hang onto it forever like Fred Irwin; come around and apologize. Never get too big for that."

### BICYCLIST AT CIRCLE.

Dare Devil Schreyer, the bicycle leap rider, announced this week he had completed arrangements whereby he would use the site of the destroyed Durland's Riding Academy at 59th Street and Broadway, this summer for a spectacular production of his "Trilled to the Chasm" melodrama, produced during March in the Cleveland Hippodrome. The ground upon which the old Academy stood is unoccupied. It is a triangular parcel at the intersection of Broadway and Eighth Avenue.

Schreyer proposes to engage a large company and make the production a singing and dancing playlet, closing, of course, with his sensational bicycle leap into a water tank.

Martin Beck left New York Tuesday for Omaha, where he met Morris Meyerfeld, Jr., president of the Orpheum Circuit. They will visit a few western towns before returning to New York. Mr. Meyerfeld sails for Europe May 15. W. Passpart, the Orpheum's European representative, may go back on the same day and boat.

### "COOCH" DANCER CONVICTED.

Montreal, May 6.

"Cooch" dancers will "clean up" for Montreal hereafter if they do not want to run foul of Recorder Dupuis, who in a scathing arraignment of Mille De Leon and the Theatre Royal, sentenced the woman to eight days in jail on Monday, without the alternative of a fine.

She was arrested last Thursday for giving an indecent performance at the theatre, spending Saturday and Sunday in confinement.

Weeping after the sentence, the dancer was led to a cell, but released under \$200 cash bail pending an appeal from the Recorder's judgment. That will be argued at the June term of the Court of King's Bench.

### THERE WITH THE WIGGLE.

Philadelphia, May 6.

The reign of the "cooch" dancer still prevails in our fair and quiet city, and the burlesque managers are not missing chances to gather in the stray dollars in the fog end of the season. The dancers have had a good run here all season.

Last week the Trocadero sprung a new one in "Zallah." She comes from the west, and is "there" with the "wiggles." She made so good last week that she held over, something new here. "Zallah" also is some on shape, and has muscles like a "lady athlete," which runs in the family. She would hardly be recognized by those who remember her when she held a less prominent place in burlesque. "Zal" is a good card, and none of the dancers has anything on her.

### SUIT FOR ACCOUNTING HALTED.

The suit of the Empire Circuit Co. (Western Burlesque Wheel) for an accounting from Sullivan & Kraus has been halted temporarily. In the United States Court the demurrer entered by House, Grossman & Vorhaus, attorneys for Sullivan & Kraus, was sustained. The plaintiffs were given leave to file an amended complaint, the court holding that the original complaint did not set forth a proper ground for action.

In these proceedings the Empire Co. is trying to make the Sullivan-Kraus firm account for gross receipts at the Circle Theatre during the run there of "Wine, Woman and Song," alleging an agreement between the latter firm and the circuit to pay the Empire Co. 5 per cent. on the gross receipts as compensation for the removal of the show from the Wheel. Sullivan & Kraus, they allege, did not carry out their part of the agreement.

George Kraus has been examined by the commission which is taking testimony in the damage suit brought against his firm by the Empire Co. following the withdrawal of the Dewey and Gotham Theatres from the Western Wheel. He was cross-examined by Rankin D. Jones, attorney for the burlesque managers.

Next week Louise Dresser in "The Candy Shop," will interpolate Gus Edwards' newest song, the words and music written by Gus alone. The title is "You Stand Awfully Good With Me." The "kid" happens in the first line of the chorus, of course.

The Great Lester plays Hammerstein's May 31, appearing previously at the Colonial and Orpheum.

### SINGER BUYS "BEHMAN SHOW."

"The Behman Show" is now the sole property of Jack Singer. Mr. Singer was one of the trio of proprietors for the past two seasons. His partners were Bobby North and Cliff Gordon.

With Mollie Williams for his principal woman, Mr. Singer will place an entirely new show on the Eastern Wheel next season, retaining only the name.

"The Behman Show," one of the big burlesque box office attractions, played to \$6,064 at the Star and Garter, Chicago, its largest receipts of the season, followed closely by the week at the Gayety, St. Louis, where Singer "got" \$6,029. At the season's thirty-seventh week, "The Behman Show" was on the right side to the tune of a little over \$14,000, exceeding the profit figures at the same time last year by \$4,000.

Leo Edwards, who composed the music for the present pieces of the Singer show, has been assigned to take the job again for the new production. The writer of the book is unannounced.

Aaron Hoffman has turned over to Cliff Gordon and Bobby North the pieces for their new burlesque show (formerly "The Casino Girls"), which they will operate next season on the Eastern Burlesque Wheel.

Edward Madden contributes the lyrics and Leo Edwards will write an original musical score.

The only person so far engaged for the company is James C. Morton, now "The Scarecrow" with "The Behman Show." The two comedians take "The Casino Girls" franchise for a term of five years with an option on a like period in addition.

Messrs. Gordon and North, who have established offices in the Gaiety Theatre Building, will change the title of "The Casino Girls" to "The Merry Whirl."

### RECOGNIZES COLORED SUBSTITUTE.

There is every prospect that the salary of Irving Jones will be attached at Hammerstein's this week, if the officials of the Knickerbocker Circuit Co. have their way. They have a claim against the colored comedian for a commission account.

Thursday of last week the Knickerbocker office exchanged contracts with Jones for this week for the Lyceum, Stamford, Conn., managed by Anthony Geronimo. Monday morning Lester Mayne, general manager of the booking agency, saw Jones billed at Hammerstein's and standing on the corner was Irving himself. To Mayne's question he declared he would play the Stamford engagement, leaving for the Connecticut town before noon.

In the forenoon Mr. Geronimo received a telegram from Jones saying he would not be able to reach Stamford in time to go on for the matinee. At 2:30 Billy Harper, another colored comedian arrived at the Lyceum. He displayed the Jones contract and announced himself as that person. Parker was recognized, however, and was prevented from appearing.

A suit may be brought against Jones for breach of contract.

John C. Rice and Sally Cohen sail June 12 for London. They will play four weeks there under bookings already arranged by the William Morris office before starting on a tour of the Continent.

### FRANK CARR ATTEMPTS SUICIDE.

Chicago, May 6.

Frank B. Carr, the Western Burlesque Wheel manager, is recovering at the Passavant Hospital from the attempt he made Tuesday night at the Richmond Hotel to wind up his earthly career by cutting his throat. On arriving at the hospital, Carr is said to have expressed regret he had not been successful. On Thursday the surgeons reported that the manager had a fair chance of recovering.

The cause of Carr's desire to die is reported to be jealousy of his eighteen-year-old wife and financial troubles.

### CHARLES ROBINSON OUT OF WHEEL.

Chicago, May 6.

Charles Robinson, now the star of "The Night Owls," which is coupled with his name in the billing of the Eastern Burlesque Wheel show, may enter vaudeville as a single act next season. Mr. Robinson has had several offers to this end.

At any rate, it is asserted Robinson will not be in burlesque during '09-'10. Nothing is known regarding the future of "The Night Owls."

### ALL ORCHESTRAS TEN PIECES?

The Columbia Amusement Co. (Eastern Burlesque Wheel) is considering through the company's officers whether an order shall go forth to all Eastern houses that each orchestra next season must contain not less than ten musicians.

### NEW GAYETY CONTRACT LET.

Chicago, May 6.

The contract for the new theatre and office building at Kansas City for the Columbia Amusement Co. (Eastern Burlesque Wheel) has been let to H. Eilenberger & Co. The location is corner Twelfth and Wyandotte Streets. The plans call for a building costing \$150,000.

The Kansas City Theatre Co. and the Columbia Amusement Co. are mentioned as owners, with Sam A. Scribner, president of the local corporation. The building will be three stories high and have a frontage of 136 feet, with a depth of 150 feet.

### INMAN "KIDNAPS" SON.

On Saturday William A. Inman, with a couple of companions "kidnapped" his son, who was at the residence of Miss Doherty's mother in New York. The child was retaken by the police and placed with the Gerry Society. Inman was placed under arrest and his examination set down for Tuesday last in the Tombs Police Court.

The custody of the child was awarded jointly between Mr. and Mrs. Inman, the father to have the boy for the first three months, when his mother to take him for the same length of time, his companionship between the two alternating in like periods thereafter. Gus Dreyer appeared for Mr. Inman. David Steinhart was counsel for the wife and mother.

### LAEMMLE'S INNOVATIONS.

Chicago, May 6.

One of the plans of "The Music House of Laemmle" is to advertise extensively and judiciously. An innovation will be the advertising at railroad stations, elevated roads, street cars and on billboards. This method is new here.

The errand boys will be attired in uniforms. A large electric sign will be placed atop the building occupied by the firm.



# ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Cleveland, April 30.

Editor VARIETY:

We are playing a new theatre in Cleveland. The manager is a perfect gentleman, and his little nephew is the stage manager. The house is fine and large. Admission 10-15-25-35. It has an orchestra.

Our act is the feature of the bill. All the young boys were happy for the young sister act. The usher boys, operator, musician, door boy, illustrated singer, every minute knock on our door say "Excuse me, but we are awfully thirsty; like to have a little drink." All of them were very thirsty, especially the little stage manager.

Well, the performances weren't over (we certainly made a scream, "Dance of Hungary" with special scenery), and we were ready to leave the house, but an old lady stopped us, saying: "Girls, better if you go down town and leave alone my boy." (We'd just like to give her a good answer, but see her white hair, so we keep respectful, say gently "good night"), and the next day nobody was thirsty.

Van Serly Sisters.

P. S.—The poor little stage manager is sitting by his mother in the box office waiting for the cue, and we have to raise up and down the curtain with a lively expression.

P. S.—Excuse for the mistakes? You do if you know last season we could not speak English. Been with "Jersey Lilies." Now on Inter-State Circuit.

Cincinnati, May 1.

Editor of VARIETY:

I protest against the conduct of John Wicks, manager of Wicks' Theatre, Kensington, Pa.

He owes me for three days' salary, and gives for reason that he did not engage a horse act with a cover on. I had to work my horse ("Hadji") with a blanket on because it rained on the stage, in the wings and even upstairs in dressing rooms. Other acts have suffered too. Mrs. Alexander with her Large Baby Alexander was compelled to pay bills for carriage hire contracted by Wicks.

He behaves in a very unprofessional way. If you complain he calls in a policeman and says you have threatened him.

Frank Loyal.

Hicksville, May 5.

Editor of VARIETY:

I ask you to permit me to make a few remarks in reply to Mr. Seth Dewberry's letter of April 26th, in which he still claims to be the real comedian of Reynard's "A Morning in Hicksville" Co. If he be a real comedian why did he not make them laugh at Quebec, Allentown and several other large places I could mention be it so desired? If he be the real cheese why did he get his two weeks' notice, eh? I didn't get mine (yet). He never was nothing, and when he saw his name in big type a couple of

times he got a swelled head. It's a wonder it didn't split. He never made me laugh, even with his "Gol dern yer, do it agin'," which he claims was in everybody's mouth in Syracuse. I never heard it onct on the street or in the saloons, and I was in nearly every one.

I don't want to talk about myself, but his nobe has nothing on me when it comes to comedy. If he ever loses that badge, well, you know the answer. Over on the Jersey side for him.

I think Mr. Reynard acted wisely in letting him out when he did, as Dewberry intended to jump the show anyway after the New York date.

'Tis said that he's going to take out a figure act of his own. There were several figure acts on the bill at the Fifth Avenue last week and he was seen watching them all very closely, especially Annette Kellermann's.

Jawn Jawnsen,  
"The Lone Fisherman."

P. S.—I wish to inform Mr. Dewberry that my name is Jawn Jawnsen, and not Jawn Johnson.

May 3rd.

Editor VARIETY:

Last week my partner, Jim Wible, and I had a friendly argument over a word that is used theatrically when speaking of material that is sold.

I say the word is "hocum." He says it is "oakum," basing his claim on the fact that he has on different occasions read in VARIETY the word "oakum," used by the critics in their reviews.

I myself have read the same in VARIETY, but I think the critics are wrong the same as Mr. Wible. I have heard old timers for years back speak of stuff, and comedians as being "hocum," also "hoecake," I would like your opinion through your columns; also would like the opinion of artists who have been in the business a few years, if the word is "hocum" or "oakum."

Bert Somers,  
(of Somers and Wible).

["Oakum" is the correct term. It may be pronounced and may have been spelled by some as "oocum." The nearest approach to "hocum" (there is no word of that spelling) may have been suggested through "hocus" or "hocus-pocus," referring to sleight-of-hand or juggling. In the past centuries men of mystery in foreign lands were wont to bill their entertainment under that descriptive caption. Oakum can denote a very coarse rope, twine, flax or hemp, and a mixture long left alone would be called "oakum." Its most generally accepted definition is the refuse of a cordage factory.—Ed.]

Cincinnati, May 6.

Fred Hewitt died at the City Hospital May 2, of pneumonia. He was a juggler, and appeared at the People's Theatre last week. The local lodge of Elks was notified and took charge of the remains. Hewitt was an Elk, also a Mason.

# TIN PAN ALLEY JINGLES.

BY WILLIAM JEROME.

In the music publishers' Marathon for the Cohan & Harris popular catalog, "Shapiro" took first prize.

The voiceless singer and the songless song are a bad pair to draw to.

Bert Cooper, the booking agent, has a violinist named Violinski. Bert says he plays a great banjo.

There are many "Baseball Songs" knocking at the gates of Tin Pan Alley.

Chas. Copyright Harris and Little Nemo were seen walking hand in hand down the Lane one day last week.

It looks as if Detroit will win the Tin Pan Alley Pennant this season.

Charlie Horwitz took his royalty statement in to Childs' restaurant one day last week and ate it all up.

This is the time of the year that all the managers are looking for interpolations.

George M. Cohan and Sam H. Harris are two great fellows. Long may they wave.

Yes, we're back at Remick's again, and we're glad of it.

That lonesome looking man on Broadway is Mose Gumble. English papers please copy.

# HARRY C. STANLEY TESTIMONIAL.

The following subscriptions were received up to April 28 by the committee having the Harry C. Stanley Testimonial in charge:

Grace Emmett	.....\$50
Hines and Remington	..... 10
Joe Callahan	..... 10
A Friend	..... 10
Grace Hazard	..... 5
Louis Placens	..... 5
W. S. Wright	..... 5
Phil Doretto	..... 5
Raymond Finley	..... 2
Ed. B. McNally	..... 2
E. D. Goen	..... 1
Alf. Grant	..... 1

Subscriptions may be forwarded to either H. S. Wright or Harry Mountford (of the committee in charge), at 1553 Broadway, New York.

# HILL AND SYLVIAN.

Hill and Sylvian have attained prominence in vaudeville through the substantial merit of their novel bicycle offering. Miss Sylvian is one of the most attractive young women appearing with a number of this sort. Mr. Hill is probably the most skillful unicycle rider in vaudeville. His feature trick is the sensational performance of plunging down a flight of twenty steps with Miss Sylvian perched on his shoulders.

The act is now playing the William Morris Circuit, appearing this week at the American Music Hall. From there they go to the Fulton Theatre, Brooklyn.

George W. Kerr died in New York April 25, in his 44th year. He is survived by a widow.

# MENACE TO PUBLISHERS.

As the means of future protection for legitimate traders in sheet music, and especially the publishers, a New York firm which may be designated as X & Co. has placed before the United States District Attorney all the papers and evidence in its possession in connection with a matter claimed by the firm to be a conspiracy of a grave character. X & Co. go even further in the charge of a criminal illegality, but rest just now on the conspiracy allegation.

About a year ago an instrumental piece was played over in the music publishing house. The composer was one of note with an international hit of immense proportions to his credit, and his reputation unimpeached. Among those who listened to the new piece (then named) was another composer, of some repute also.

X & Co. accepted the instrumental piece, and had it placed on the market. No great number of sheets were disposed of. The sale did not even attract the attention of the firm to the music.

A short time ago X & Co. received a letter from one "John Doe" who claimed to have written a similar piece of music from which X & Co.'s composition had been stolen. Not having known John Doe as a composer, X & Co. investigated.

Before the investigation was completed, a demand had been made upon the publishing firm for \$500 in settlement. The inquiry brought forth that the other composer present the year before was the real party in interest behind John Doe, which Doe finally acknowledged to relieve himself from complicity, the investigation having grown warm.

From a demand of \$500, the matter simmered down to all concerned on the opposite side to the X & Co. attempting to cleanse their hands of the matter, each admitting in turn before X & Co.'s attorneys no valid claim existed.

During this time the backer of John Doe in the proceedings had become associated with another publishing house, which had seized at one time about 500 sheets of music from X & Co. on a "copyright claim," that particular instance having been admittedly a natural error.

The other firm harbors envy or malice against X & Co., if not every other legitimate publisher in the trade. X & Co. expect that in the legal sifting process to ensue, this animus will be brought out in evidence and many morally libelous articles which could not be proven at law will be shown to have emanated from the same source.

X & Co. set up as the grounds for further procedure in the matter that it is necessary to their own self preservation. The firm deduces from the fact that the scheme to mulct them was a prearranged one, and could be laid against any publishing house in a like way, gambling on the future return, were no decided steps taken against the plotters.

In the music trades, the story is well known and has created no end of unfavorable comment, all the people concerned being prominent.

"White City," Chicago, opens May 15. Vaudeville will be one of the features this season.

## COLONIAL.

A very pleasing bill surrounds Eva Tanguay, the feature once more at the Colonial this week. There has been no change in Miss Tanguay's songs or costumes since she last appeared locally. Both are as extreme and eccentric as ever. Every seat in the orchestra was sold; five or six speculators blockaded the sidewalk, and that's usually enough to appease any "headliner" who "draws."

Another return engagement is Jesse Lasky's "At the Country Club," that "production" which has fooled so many managers. The "production" end held up the act at first. The finish is the biggest of the remainder. George Spink is the principal pianologist, much more human now than at first, and the remainder of the company with an exception of a "show girl" or so continue.

The four girls' voices make a terrible racket. The boys are but little better. For the lessened advertisement the milliner is receiving at present, he might supply spring styles for the "hat" number. The act closes the first half. While not as successful as when first shown, it did well enough for what is contained within the splendid setting.

Ward and Curran opened after the intermission, with "Pop" Ward sending over comedy greatly relished by those who knew him and of him. Had "vaudeville" changed no more than the act in the past umpty umph years, Ward and Curran would be the riot on every program from recollections alone if nothing else—and they have both good comedy and good singing by the wonderful Curran, whose voice is the advance agent of perpetual youth.

The standard act by W. C. Fields held him in front for full measure, while the comedy bar turn by the Artois Brothers closed the show. The comedian is the same. If there is a new man, he is the "straight" worker, on a par with many other horizontal bar performers. Nothing beyond the comique in white chalk is required.

A nice entertaining bit is the offering of Charles and Fanny Van. The odd "bare stage" act in "one" is a puzzler to the house. Many laughs are brought home by Van and his natural comical face. Whoever framed the piece, called "A Case of Emergency," did an excellent job.

A new act from the "Wine, Woman and Song" show, "The Imperial Sextet" (New Acts), gave a fast start to the bill, slowed down by the Italian Trio, who make good vocally. The big bass is out, replaced by another and smaller voice deeply set.

There isn't much life in "At the Threshhold" as played by Walter Law and His Company, but Mr. Law particularly. This little problem playlet when shown by Frank Keenan in his regrettably ill-fated venture at the Berkeley Lyceum, was a charming study. Law seems to be unable to grasp the keynote of his character. He cannot blend the ingrained polish with the ruffianly exterior of the burglar role. The jar upsets and the illusion of realism is missing, more so perhaps this week than ordinarily through the manner in which the scene in "one" must be made. Following this piece, the Vans had to fight against the impression left. *Sime.*

There are 150 applications for licenses to run theatrical agencies on file in the office of the License Bureau, New York.

## ORPHEUM.

Vesta Tilley heads a bill of merit at the Orpheum this week. The English male impersonator is in her second week at the house, where she seems to have become a favorite of the biggest sort.

Bert Leslie is showing for the first time this season in vaudeville in New York in his slang playlet "Hogan in Society." The comedian's dip into the legitimate hasn't interfered with his knowledge of vaudeville. He is there with a new bunch of twisted talk that made them howl at the Brooklyn house. The cast is the same as when Mr. Leslie showed the piece last. Maude Emery does exceedingly well as the sister. Dressing the part properly now she is in the atmosphere more easily, also handling a song in good style and has her fetching toe dance in her best form. George Ryan holds up the "straight" end nicely while Bert Fowler plays the servant without effort.

Reynolds and Donegan scored a deserved success, "No. 3." The skaters have put together a decidedly attractive routine of fancy skating and dancing. Their efforts were punctuated at intervals by hearty outbursts of approval. Miss Donegan is quite the most attractive figure imaginable upon the little rollers. She works without any apparent effort and her dancing is at times remarkable. Her "Genee" dance brought gasps of astonishment. She should avoid going into the spin at the finish of the dance, however, as it takes away from the applause. The act is beautifully costumed and makes a novel and pleasing turn.

Work and Ower had what seemed a rather "tough" spot following Vesta Tilley, but the acrobats never felt the place at all. They were easily one of the bill's biggest applause winners. The audience did not stop until the signs for the next act had been placed. The pair have improved steadily since they first came to this country, until now they are one of the leading comedy acrobatic turns. Working in "one" they add value to their offering. There is no time wasted in talk or horse play. The comedy derived comes directly from the excellent acrobatic routine.

Ida Fuller closed the show. When it comes to her class of dancers Miss Fuller is a long way ahead of anyone, in this country at least. She held the house in their seats after a long show Monday night.

Hyman Meyer opened after the intermission and did splendidly. His first song "The Lawyer" from "The White Hen," started him off nicely, and a funny chicken imitation supplied a corking finish. The burlesque grand opera might be put aside for something better and newer.

Charlie Case always has at least something new in his string of talk. This week's is just as funny as all his others. The laughs sounded continuously.

Fred Soeman did but fairly well. He sings what are called "dialect songs." Of the five given one only got him anything. It was the Italian number which sounded not unlike his "coon" characterization.

Arthur Huston, New Acts. *Dash.*

Adele Ritchie has passed up all vaudeville time during the summer. The first week in September she commences a twenty-week tour of the United circuits. Bill Lykens.

## AMERICAN.

The show this week was very light up to the appearance of Charles Barnold's Animals, the seventh number on the bill. From "No. 1" to "No. 6" the effect of a slow performance was emphasized by the Columbia Four taking up twenty minutes in a stretched-out comedy routine.

Stevens and O'Brien opened in a singing and dancing arrangement. Both boys dress tastefully, but their singing is barely audible. They use only one number, the rest of the act being made up of the familiar dancing routine, well executed by one of the pair and indifferently by the other.

Minnie Hurst, the illustrated song singer, was in her usual position, followed by the Three Yoscarys, the acrobatic trio. The Yoscarys go extreme lengths in devising misses for comedy purposes, but they seem to make laughter enough to justify the proceeding although the comedy is secured at the expense of clean, straight acrobatics.

Maude Morris registered a mild success. Her numbers are not over-well selected, several extremely old. A pretty evening gown of cloth of silver gave her a first-rate appearance. Hill and Sylvian, acrobatic bicyclists, did nicely. Their series of two-high feats and the shoots down the stairway take them away from the conventional in this class and the neat appearance of Miss Sylvian gives the turn a touch of picturesqueness.

The Barnold number went through without a pause and easily made the hit of the evening. Charles Barnold was called to make half a dozen bows and the illuminated sign had to be switched back to his name after the succeeding act had been announced. The Three Dumonds held the pace thus set. The solo of the violinist near the finish was the big applause getter. This should mean something to the act. The selection has a soft, slow melody and a popular operatic number would have been immensely better for an encore in place of the semi-acrobatic performance now in use. The comedian of the trio is a valuable asset. The Dumonds have a highly enjoyable musical offering.

Fred Karno's "Early Birds" was the feature of the show. A new exterior set has been provided for the first part. The announcement of the act was the signal for a reception. The Karno company has played so often in New York its members have become familiar to the local audiences.

The "Vassar Girls" have a well varied arrangement of musical numbers and the electric ballet makes an effective climax to the act. Maude Odell was billed to close the show, but did not appear. In her place Brengk's "Bronze Beauties" deputized. Harvey and Lea, New Acts.

*Rush.*

## HEADLINERS NEXT WEEK.

Julian Eltinge, American.  
Willa Holt Wakefield, Henry Lee, Cliff Gordon and Barnold Dogs (splitting top line), Plaza.

Eddie Foy, Fulton.  
Vesta Tilley, Alhambra.  
Pauline?, Orpheum.  
Eva Tanguay, Colonial.  
Vesta Tilley, Alhambra.

## CHICAGO.

James J. Jeffries, American.  
Dunn and Glazier, Majestic.

## NOTES

Charles Bornhaupt, the Marinelli representative, purchased a partition from Percy G. Williams in Mr. Williams' former office at the St. James Building for \$2. The landlord claimed the partition was a part of the premises, leaving Bornhaupt with Mr. Williams' receipt only. Bornhaupt does not understand the proceedings and has cabled H. B. Marinelli, his principal, for instructions. Marinelli cabled for fuller information. The cable tolls up to date amount to \$18.60.

Walter Stanton, Jr., formerly of Stanton and Landberg, and Genevieve McDale, were married at the bride's home in Brooklyn last week.

M. R. Sheedy will take over the Gilmore in Springfield, Mass., following the close of the burlesque season there, and will run it this summer as a combination moving picture and vaudeville theatre.

B. A. Myers has the bookings for the 3 La Maze Brothers, who will return to New York on May 8.

There's no more "knocking them off the seats," "killing 'em dead," "riot," "knock-out" or "the biggest hit ever." They are saying nowadays: "Well, I had to make a speech, that's how I went." The "speech" is supposed to cover everything.

World and Kingdon have signed contracts to open at the London Hippodrome May 23, 1910. They will follow over the Moss-Stoll tour in England.

Murphy and Nichols left the Fifth Avenue program Monday. Imra Fox, stepped in.

Wells S. Grant, Robinson and Grant, is recovering from an operation in the Lynn (Mass.) Hospital. The European opening of the act has been postponed from May 10 to June 28.

Taylor Holmes has been released from the David Warfield Co., playing "The Music Master," and is rehearsing for the part of "A. Case Daly," a wine agent, in Lew Fields' forthcoming production of "Midnight Sons," which opens at the Broadway May 17. Mr. Warfield has an option on Holmes' services next season.

A. E. Johnson, formerly in charge of the foreign department in the Casey Agency, has an office of his own in the Long Acre Building.

"Nachette," a novel written by Ned Nye and Robt. A. Wason, is being published by Remick & Co., the firm's first attempt at book publishing.

Billie Reeves has had to postpone his visit to England. A week's earlier opening of the "Follies of 1909" demanded his presence here. The New York Roof show starts either May 31 or June 7.

The East Palestine Amusement Co. will be interested in a park at Columbus, Ohio. J. F. Stoddard, J. A. Johnson and F. T. Irwin are among the organizers.

Forest Park, Chicago, opens May 8. The park has been much improved and beautified.

London, April 27.

Last week at the Coliseum May Isabel Fisk, billed as "An American Entertainer," could not "get over." In fact, her reception was even worse than that. Miss Fisk has appeared infrequently in public on the other side. When I was in New York she had some fame as a drawing room amusement provider. If I remember aright, her husband was doing the press work for F. F. Proctor when Miss Fisk made a lone showing at the Fifth Avenue. At the Coliseum, the American should have done three numbers, but one sufficed. It was "A Woman Buying Shoes." Miss Fisk's "sketches of real life" will never do over here.

Another new act at the Coliseum last week was Geo. Ali and Co. in "Papa's Day Off," a sketch. Ali, as the dog, scored a very big hit, but the support lacks a lot. The piece is the "Buster Brown" act without a real "Buster," who is very much missed. The dog part of the sketch, however, as handled by Ali will take the act through. The audience forgets about everything else while Ali is around in the covering.

"The Star Bout" took a "flop" at the Olympia, Shoreditch, last week. Business was not as good there as it might have been while the boxing act was the feature. It is about settled that "The Star Bout" over here is only suitable for a West End hall or one of the larger provincial towns. It won't do anywhere else. The failure at the Olympia has caused considerable feeling among the promoters of the act and those who have it booked. It is receiving \$1,000 weekly. The Great Lafayette is interested in the management of it. Lafayette is very friendly with Barassford, who had the act first. Gibbons also has it booked.

Paul Barnes will sail for New York about May 15.

The Edgbert Brothers, who are first-class tumblers and excellent comedians in their line of acrobatic comedy, have put together an act which will be a winner. They were at the Coliseum last week.

Paulette Darty is the latest Continental lady imported by the Stoll office for the Coliseum. Miss Darty is having a struggle with her French songs. It might be of interest to add her fighting weight is about 180 pounds.

Fred Lindsley, the Australian whip fellow, became the father of a baby girl this week.

The Will Collins testimonial fund given out this week amounted to \$2,000.

The Benevolent Fund of the V. A. F. held a ball Sunday evening. A collection amounting to about \$2,000 was taken. The Billiken Club gave \$100.

Joe Hart's "Rain Dears" open in Paris on Saturday if they are not held over in Brussels. The act will play Barassford's Alhambra across the Channel.

Radie Furman will sail for the States in June for a few weeks' visit. Upon her return Miss Furman will commence a

# LONDON NOTES

VARIETY'S LONDON OFFICE.  
418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

tour of the Payne Syndicate Halls, opening at the Oxford. Radie has accepted an offer made her for pantomime in Edinburgh for next year.

J. Coughlin and his 12th Regiment Band from the States are in town and will shortly start a fourteen weeks' engagement at the Wild West Exhibition, Earl's Court.

Caryl Wilbur has just returned from Rochdale, where he played his new sketch "Her First" for two weeks. The sketch is said to have been a success.

While Ed Gallagher is acting over here, he is also busy looking for acts for the smaller time in America.

The members of the Benevolent Fund have decided to build an actors' home. Joe Elvin will donate a plot of ground a little outside of London, where the home is to stand.

Friend and Downing returned from Scotland this week. The boys played three weeks in that country, one in Edinburgh, where they topped the bill, and two in Glasgow, topping and bottoming, respectively.

"The Colonial Septet" is at the top of the bill next week at the Hackney Empire. The Kratons are at the bottom of the bill at this hall this week.

Alf Holt returned this week from a trip in the Provinces, and reports that his pipes are again in good shape.

At the Tuesday matinee, Coliseum, this week, Ruth St. Denis, the dancer, was treated rather badly by the sixpence gallery. Throughout her entire entertainment there was the usual clapping which denotes disapproval. In the midst of one of her dances the curtain was lowered, because a few persons who paid 12 cents admission didn't understand her act and were determined to break it up. The people who were really enjoying Miss St. Denis did not know or understand what had happened. They realized it when the curtain went up for the next turn. Stella Mayhew, who suffered through the restlessness of her audience. Miss Mayhew, however, finished strong. The management made a sad error when they permitted the gallery crowd to ruin the act of Miss St. Denis. They will most likely believe now they can do the same with any turn. A member of the staff of the Stoll office stated that four of the people who started the disturbance were placed under arrest.

Probst, whistler and imitator, opened at the Coliseum this week. He was quite popular with the audience.

A flash at the Coliseum bill this week is as good as taking a sleeping powder. For picking a cluster of gloom this house has them all beaten. Ruth St. Denis, La

Scala Opera Co., Canova's "Living Porcelain," Paulette Darty, a French singer, and a few other small dreary acts certainly make this place look like a prayer meeting.

A representative of Flo Irwin is in London and it is probable that time for her will be arranged over here. It is not unlikely that she will play "Mrs. Mix Mixes" under that or another title.

From the general survey and the enlargement of the vaudeville scope over here the observers won't be alarmingly surprised if the Moss-Stoll Circuit before long announces a regular booking office staff for New York City. The importation of American acts, with the number that will ultimately be required over here is pretty certain to result in the Moss-Stoll people deciding that Lewellyn Johns, their present New York representative, must have assistants. To anyone knowing the States and the condition, this move seems extremely feasible and advisable for the large interests Mr. Stoll now has in charge through his booking department, without considering those most likely to come under the same director's reins.

Nothing has developed in the Variety Artist's Federation plan to operate a few of the halls (which would otherwise change their policies during the summer) on a sharing basis with managers and artists. A test may be made of the scheme, however. There isn't much doubt pictures will be pretty prevalent very soon. One hall a week or so ago had four reels located at different spots on the program.

"The Battle of Too Soon" opened at the Palace yesterday, but did not at all live up to the showing made by the act at Brixton last week, where its reception was tremendous. The Palace booking was made on the strength of that. The act was on rather early, but that cannot account for the drop Ed. Gallagher's travesty took with the Palace crowd.

## METROPOLITAN, LONDON.

London, April 27.

Quite a bit of variety in this week's bill at the Metropolitan. The Three Coopers are singers who harmonize and get away very well at the opening of the show. Frank Maura does some wonderful juggling and balancing with his feet. Maura seems to be well used to his work and secures a deal from the easy style he has.

Wilkie Bard is doing two of his old numbers, but that made no difference to the audience. Bard was a tremendous hit. A little girl doing a Scotch turn at the piano surprised everyone. At first Mamie Fenton looked merely like a "child wonder" of the neighborhood, but she proved a very interesting item. Mamie has a real good Scotch song, with nice talk in between. For a finish she does a Scotch "coon" song and dance. The dance

was funny, a mixture of a Highland fling and a little "coon" buck dance.

Madoline Rees, a ballad vocalist, looked great and sang a couple of songs. The Poluskis, always humorous, have hit upon the funniest idea in weeks. The younger of the two brothers represents a volunteer British soldier trying to make the other brother join the volunteers. The patter is brighter than ever and it has the house screaming from start to finish. Will Poluski, the older of the two, is said to have been in the business for about thirty years. He surely is the grand old comedian on this side.

Ethel Macdonough, with ner drums and all, had things very easy. The Yankee girl was cheered at the finish and it looks like a long stay in London for her.

The Brothers Dean dance well enough, but their suits might have been white at one time. Les Marsumas are good "rough house" men on bicycles.

Angus Strong, baritone, put one over about a sailor's life, but that let him out. Letine was there.

## EMPRESS BRIXTON.

London, April 26.

A number of single acts and sketches composed rather a long program at the Empress Brixton last week. Johnny Cecil did a singing turn. Someone must have inadvertently given him a glance at the billing, which read "comedian." Well, of course, Johnny tried to make good. He told four or five "gags," saying "bow wow" after each, but there were no bows at the finish. With the aid of a few wigs, Rudge Whitford did impersonating, winding up with an old soldier who wanted to be young again so he could fight. So he fought. A bunch of girls and boys were set out by Emie Harlow as singers and dancers. Emie is keeping them from learning some profitable trade.

The "red fire" over here is a song about "mother's love." Queenie May had one. Lauder was on the bill and liked here as well as anywhere else. Musgrove and De Vere have an act like the Five Majors. The new turn has six men, equally divided on "good voices."

"The Power of Music," the sketch of Jan Rudyeni, the violinist actor, stands pat when Jan is playing his instrument, but he's one bad boy on the acting thing.

It was a hard position to follow this gloomy sketch. Gallagher and Bannon had to on their first appearance over here with "The Battle of Too Soon," the military travesty familiar on the other side. They were even obliged to follow a long wait also for the setting, but once into their stride after the start made the rest of the way easy going. Almost every laugh reached a vital part, and the finish caught the house for a lot of noise. The act looks like a sure thing over here.

Lilian Lowe, who besides being a vocalist is also a blonde, came next and disclosed that she is more of a blonde than a vocalist. "The Court Jesters" gave a good imitation of a pantomime chorus, and along with that they did some singing and dancing. Having a good idea of a dance, Percy Dalton ought to land hard with this just as soon as he can stop singing.

They were all yelling and singing with Vic Monks as usual, and Haines Borthwick and Co. in their "coachman" sketch were a big scream.

Lillian Farrar was there.



# CIRCUS NEWS

## CLOSE OPPOSITION IN WHEELING.

Wheeling, W. Va., April 6.

Extravagant billing is being done in Wheeling this week by three rival circuses, all due to play here within a week. Miller Bros.' "101 Ranch" show opens May 15. Hagenbeck-Wallace are announced for the 17th, and the Barnum-Bailey Circus the 22d.

This is the biggest and closest sample of circus opposition that has occurred so far this season.

## \$3,500 ELEPHANT DIES.

Louisville, Ky., May 6.

"Sig," the \$3,500 elephant of the Gentry Bros.' Circus, died here May 3 from an attack of pneumonia. "Sig" was taken sick in Georgia, and the ordinary remedies were applied. The disease becoming aggravated he was placed in a stock car and brought to Louisville under care of his trainer, Charley Russell. The car was kept at a uniform temperature by means of a gasoline stove. In Louisville the big animal was taken from the car with the aid of a derrick and moved to Dr. S. A. Bradley's animal hospital in a huge ambulance. There a quart and a half of whiskey and an ounce of quinine were administered to the two-ton patient. "Sig" lived only about twelve hours.

"Sig" is said to be the only elephant that ever recovered from an attack of "lump jaw." That was seven years ago. Dr. Bradley brought him through the attack, treating the disease by burning the affected parts with a red-hot searing iron. The jaw will be removed and sent to the Ontario Veterinary College at Ontario, Can., as an exhibit. The Gentry Bros. will keep "Sig's" big tusks, while Dr. Bradley will be presented with the hide.

## "TWO BILLS" FOLLOW RINGLINGS.

Washington, May 6.

A curious set of routings keeps the "Two Bills' Wild West and Far East" following close upon the heels of the Ringling Circus until well into June.

New contracts, just filed with the Interstate Commerce Commission, show that both organizations play Paterson, N. J., and Newburgh, N. Y., within ten days of each other, the Ringling outfit getting in first.

## THOMPSON REPORTED DEAD.

The New Marinelli office this week received notice by cable from Paris of the death in Alexandria, Egypt, of Eph Thompson, the colored elephant trainer. Thompson has been in the Orient for a year in search of health.

The body has been shipped to Paris, according to the Marinelli advices, and will arrive there May 6. Interment will be made in the French capital.

## FORTUNE FOR BARNUM HEIRS.

Nearly half a century ago the late P. T. Barnum bought a tract of 800 acres near Denver, Colo. At that time he paid \$800 for it. Last week his executors disposed of the property, realizing \$750,000.

## NEW ELEPHANT ACT.

Youngstown, O., May 6.

With the Howard Damon circus W. W. Power is rehearsing a new act which he will call "Power's Hippodrome Elephants with 'Roosevelt in Africa.'" "Teddy" will be shown on an animal hunt, and the beasts will be impersonated by acrobats.

After Teddy subjugates the wild animals the natives will herald him as king of the jungle, and a fete will be given for his entertainment. In the exhibition, tumblers, dressed as monkeys, will do leaps down a run, and all of the "animals" will cut up capers. The act will finish with Teddy carrying back all of the "specimens" on the backs of the elephants.

## HOWARD DAMON SHOW OPENS.

Youngstown, O., May 6.

The Howard Damon Circus had its real season's opening here Monday. A couple of small towns were played last week, but only for a warming up gallop.

The circus looks good, and pleased. There is a free attraction, Jack London, who jumps a gap on Norwegian skis, long pointed boards clamped to the feet something like snowshoes.

The circus people addressed Walter L. Main as "Governor," while Main was here, during the performances. The outfit is a part of the Main circus, and the "Governor" probably has a financial interest in it.

The Powers Elephants, Frank Miller, Estella and Cordova are among those with the show. Steve Misco leads the clowns.

A number of well-known circus people came on to see the opening.

## "BIG SHOW" IN ST. LOUIS.

St. Louis, May 6.

Barnum & Bailey opened Monday to two big crowds. The show ran well, despite the hardship of the circus in opening its tent season last week under discouraging conditions.

The first showing under canvas for "The Big Show" occurred at Champagne, Ill., April 27. The weather was the coldest experienced by even the seasoned circus artists, and continued all week.

## WEATHER STOPS SHOWS.

Bad weather last week was the cause of a great deal of discomfort to circus people. It caused a large loss to the Ringlings in Brooklyn. Campbell Bros. did not play Enid, Okla., according to schedule, and the Yankee Robinson Circus gave a performance in Des Moines in the midst of a snow and hail storm. This was their season's opening.

The Frank A. Robbins Circus opened last week in Greenville, N. J., and is playing this week through that State. On Saturday night the Robbins Show and the Ringling train were being loaded in the same train yard in Jersey City and stood on adjoining tracks. Robbins' feature act this season is a bicycle leap from an inclined chute, the rider catching a trapeze after an upward flight.

# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, April 26.

Cesar Pozzo, aged 55 years, formerly a theatrical director, died in a small hotel on April 20 of hunger. At the age of 20 he was a shoemaker, and acted as an amateur. Coming into a little money he became a theatrical manager—until he failed. He then worked again as a cobbler.

Another interesting decision for artists was given in the French courts this week. An artist holding a contract stipulating payment each evening has now a right to demand a settlement before going on the stage. Mlle. Mealy engaged at the Apollo by Debasta & Rosenberg, for the revue at \$67 net each performance, refused to play one night until she had received her money in advance. The directors declined and the artists left the theatre, taking no notice of the legal notification served upon her next day to return to the Apollo to fulfill her engagement. Out of this arose the present law suit, which was decided in the favor of Mlle. Mealy. The managers were more-over ordered to pay \$1,730 damages.

I mentioned last week the takings for admission to the Paris music halls in 1908. The Paris Temps published the official figures, same as quoted in VARIETY, with the following few additions:

	1907.	1908.
Alcazar d'Ete.....	\$58,260	\$56,653
Etoile Palace.....	56,800	50,277
Kursaal.....	53,516	49,747
Parisiana.....	67,299	121,136
Petit Casino.....	64,947	65,831

The official figures of receipts for the Folies Bergère are frs. 1,104,791 in 1907 and frs. 1,520,027 in 1908. At the Olympia they are 1,203,075 in 1907 compared with frs. 1,140,759 last year. Barassford's Alhambra: Frs. 898,084 for 1907, and frs. 837,209 for 1908.

The total receipts for all public places of amusement in Paris reached frs. 45,857,182 (\$8,850,436) during the past year, compared with frs. 40,753,048 (\$8,830,338) in 1907, which is an increase of \$20,098, and the highest on record, excepting

Hassan Ben Ali, who has been in the far east, has sailed from Morocco, and is due to arrive in New York next week. He is importing several Oriental acts. Ben Ali has been abroad since last summer.

The Gollmar Bros. open to-day (Saturday) in Baraboo, Wis. Much of their show is made up of Ringling property, the Gollmars being a family connection of the big circus magnates.

"The Two Bills" show will travel as far as the Dakotas this season, closing the trip in the south.

Charles L. Sasse, the Fourteenth Street booking agent, sailed for Europe last week. He will be gone three months. During the trip he will look for European features to offer the circus managers for 1910.

during the exhibition year of 1900, when the receipts were frs. 57,923,840 (\$11,179,282).

The Ambassadeurs (al fresco music hall) Champs Elysées, opened for the summer yesterday, with Gaby Delys as star. The Alcazar d'Ete will follow shortly, with Mayol, Polin, Dranem, Vilbert, Maurel, Moricey and others to appear during the season. I hear the Marigny will not be ready with its revue for May 1, for which Mlle. M. T. Berka, Germain Galois, Gabin, Max Morel and Fréjol have been booked by Mr. Borney, but the date will be duly announced within a few days. Mlle. Davrigny will appear at this hall later. When the Jardin de Paris lights up, with the Kaufmann Sisters as a headliner, all the resorts of the Champs Elysées will be in full swing within a month.—Fursy, the chansonnier of Montmartre, is now organizing his new troupe for the Scala, which he takes over next winter, and has just booked Anna Thibaud, Paule Morly, Mercadier, Vaunel, Resse, Paul Lack and Dufleur.—Richard Warner & Co. have disposed of their Paris branch, which will in future be known here as L. Klopp & Cie. (Mr. Klopp has been in Warner's Paris office for the past three years as secretary.)

Mr. Dante, Paris agent of Sherek & Bruff, informs me his firm will have the exclusive booking for the Palais de Crystal, at Marseilles, when it is rebuilt. The auditorium will be decorated in Louis XVI style, and have accommodation for 4,000, a full view of the stage being possible from every point in the house. Messrs. Reveillet & Cie, the directors, hope to open the new music hall on October 15.—E. Rottembourg, also now with Sherek & Bruff, states he has postponed his visit to New York until the autumn, so as to see the big vaudeville theatres working. He then anticipates starting the New York office for his firm. These gentlemen have secured the monkey "Peter," for May 3rd for the Folies Bergère, already seen in Paris at the Moulin Rouge Palace.—H. B. Marinelli, just back from Madrid, is radiant at the excellent business at the Olympia.—The revue will remain on the bills for May, but a new ballet, with a lot of gilt about it (for which the name is not yet decided), the Floridas, and Allister will begin on the 1st, appearing in the early part of the program. The now famous couple, Mr. and Mrs. X—Seeth's (of Frankfort) clever monkeys—will have new tricks about 15. Not content with riding a tandem-bicycle, they will try an equestrian act. Seeth has three monkeys at the Olympia, under the care of their trainer, but two only work, one being held in reserve.

Rastus and Banks, the colored act, have dissolved partnership. Rastus has taken another partner.

It is rumored that Thomas Barassford and The Great Lafayette intend to operate a skating rink in Paris, and are now on the lookout for a site. Messrs. Barassford and Lafayette have other interests in common also.

## POST-CONVENTION CONDITIONS.

Paris, April 26.

Although the convention of the International Editeurs des Films held here April 16 ruled that moving pictures should be sold outright in all cases with no "return" string on them, it is now hinted that this condition may be only temporary. After Oct. 1 all reels sent out by the manufacturers will be dated, so that, should the question of returns again come up, each subject will carry its own date of release.

Thus, although the renters and middle men seem to have won the first skirmish against the manufacturer, the possibility of a reversion to the "return" system waits only upon a solid agreement among the makers.

The feature of the convention was the withdrawal of Pathé Frères from the deliberations and from the organization. It appears that Charles Pathé had been criticised by the Board of Directors of the Comptoir International des Editeurs des Films and, as he expressed it, the "lamentable check" experienced at the former congress, caused him to remain apart from the movement until "the situation was more favorable."

Eastman, of course, joined the bolt, leaving the manufacturers free to purchase their "blank stock" where they pleased.

The principal points of the new regulations are that films will be sold outright at a minimum price of 24 cents a yard in Europe. Nothing in the convention affects the American market. A discount of 2½ per cent. is allowed for cash payments and a further discount of 5 per cent. is conceded to commission agents. Any manufacturing concern in active business prior to April 15 (the day before the meeting) may join the combination at any time up to May 1.

The renters are at one in the opinion that their triumph is a temporary one at best, and are looking to the future for a revival of the old controversy.

## MANHATTAN CLOSES.

To-morrow (Sunday) evening will mark the passing of the Manhattan Theatre, 33d Street and Broadway. It will be razed to make room for Pennsylvania Railroad Terminal buildings.

The owners of the property gave William Gane, the lessee, an extension of his lease until June 1, but this week arrived at an agreement by which Gane gave up possession immediately upon payment of a bonus. The amount was not made public.

Mr. Gane will move his picture and vaudeville show over to the corner of 31st Street and Broadway in Felix Isman's building, but this establishment will not be ready for opening until some time in August.

The Lyceum, Paterson, N. J., opened Monday under the management of Ed Bizard with combination pictures and vaudeville. The seven acts used weekly are placed by Sig. Wachter.

Harry Corson Clarke opened with "The Dollar Princess" at Bradford, England, April 19.

The Beck Theatre, Bellingham, Wash., has announced its intention of playing vaudeville at 10-20 over the summer.

## PICTURE NEWS

## FILM MAKERS TO COMPETE.

London, May 6.

A feature of the International Optical Exposition which will occupy the Crystal Palace from July 17 to August 14 will be a contest for a gold medal and trophy by the various moving picture manufacturers represented at the exhibit. Each contestant will be required to take a negative film not less than 250 feet in length at some point within the exhibition grounds and these subjects will be judged as to general merit.

The whole operation of photographing, developing and exhibiting to the public will have to be done in four hours under the terms of the contest.

## MORE ABOUT "FEATURES."

The incident of the Vitaphone's "feature" film of the "Marathon Race" in the Polo Grounds recently has caused wide discussion of the conditions which give rise to the practice of issuing special reels outside the regulations of the ordinary "release" product.

In defense of features the manufacturers urge that when a reel of extraordinary cost is made, there is frequently not enough return in "standing orders" to let them out with a profit. William Rock is said to have told the Biograph-Edison directorate that his firm offered the "Marathon Race" at a slight advance in price to all its customers, but there was not enough demand for it to cover the cost of production.

According to wiseacres in the trade this incident is viewed as touching upon a vital point in the "combine's" system. There is practically no competition among the manufacturers. The volume of business is done on the "standing order" basis, and special orders for a picture of unusual merit amount practically to nothing.

It appears from this that a manufacturer knows just how much goods he is going to dispose of regardless of its quality, and there is no particular incentive to produce subjects of unusual value as there would be were the competition more keen.

## \$127,790 ONE YEAR'S RECEIPTS.

Paris, April 26.

Figures just published give the receipts at the Hippodrome, a moving picture establishment, for the year just passed. The total is \$127,790, or \$10,640 a month. The Hippodrome leads the list with the other local establishments following in this order:

Omnea (run by Pathé Frères), \$81,200; Cirque d'Hiver, \$31,300; Dufayel, \$28,000, and Kinema Theatre, \$26,000.

The houses named are devoted exclusively to cinematographic entertainment.

## REFUSE LICENSE.

The Biograph-Edison moving picture combination this week refused to the Talking Machine Co., a rental exchange concern with main offices in Rochester, N. Y., a license to conduct a branch bureau in New York City. No explanations went with the denial of their application.

## ANOTHER BATCH OF OPENERS.

Chicago, May 6.

The following new picture houses are reported in the middle west:

Atlanta, Bijou Theatre Co.; Williamson, W. V., Williamson Theatre Co.; Clintonville, Wis., J. E. Gilbert; Princeton, Mo., Ed Hunt; Duluth, E. Riley; Shawnee, Wis., J. F. Kocian and P. O. Dietrich; Nickerson, Kan., J. S. Page; Medford, Wis., Paquet Opera House, Dr. B. Tanner; Alexandria, Ind., Ripe Bros.; Montevideo, Minn., Mike Sheehan, Carl Starback and Anton Anderson; Lindeburg, Kas., Ed. Weddle and Sidney Henningsen; Vinton, Iowa, Jay Mitchell; Mendota, Ill., Schmidt and Schwartz; Waukegan, Wis., D. E. Brown; Carrollton, Ill., E. E. Gristol; Hollywood, Wash., Harry Kingston; Wapello, Ia., J. F. McCray; Champaign, Ill., Variety Amusement Co.; Florence, Neb., J. J. Cole; Brazil, Ind., Michael Doyle and Joe Diehl; Cottonwood Falls, Kas., Martin Copeland; Portland, Ore., M. Manley; Pekin, Ill., Fred Pitts; William, Minn., William Opera House, J. C. Forsberg; Pawnee, Ill., J. C. Manley and J. O. Harlan; Emporia, Kas., G. S. Coudrey; Jonesboro, Ark., Jesse Sinclair and Bleich and Mack; Independence, Mo., S. H. Landy; Napa, Cal., Unique Theatre; Mineral, Kas., Gurbin and Mulvaneux; Ironton, Ohio, Jos. B. Killick; Grand Island, Neb., A. Miller; Springfield, Mo., Geo. Olendorf; Urbana, Ill., W. E. Gallivan; Leavenworth, Kas., Ed. Lamson; Leroy, Ill., E. C. Barley; Laporte, Ind., The Larson-Danielson Co.; Cheyenne, Wyo., E. L. Emory; Winnipeg, Can., Wm. Bruce; Hutchinson, Kas., Barney Leigh; Booneville, Ark., Franke Weiser; Prophetstown, Ill., W. I. and Paul Schreyer; Manhattan, Kas., Harry Wareham; Grand Forks, N. D., A. B. Brown; Little Rock, Ark., R. E. Freeland; Canal Dover, Ohio, Daniel Bless.

## PICTURES MAY CONTINUE.

New Orleans, May 6.

The outlook for the prosperity of the combination vaudeville policy at the Greenwall, which is temporarily (over the summer) under the management of Jack Singer, is so good that Mr. Singer is reported to be in negotiation with Henry Greenwall for his Coliseum here.

Should Singer obtain that house he will transfer the vaudeville and picture show there after William Morris takes possession of Greenwall's Aug. 31.

Mr. Singer is giving four acts and 3,000 feet of pictures as one show for five and ten cents. It is getting the money.

## LAW AGAINST CHILDREN.

Albany, May 6.

Governor Hughes has signed the bill forbidding moving picture show management to allow a child of sixteen or less, or who may look of that age, to enter the place without an accompanying adult.

Violation becomes a misdemeanor.

## NEW LICENSED EXCHANGE.

A. C. Hayman, formerly connected with the Autograph Co., of New York, has opened a licensed film exchange in Syracuse, operated under the banner of the Biograph-Edison combine.

H. Blanche, representative on this side for Leon Gaumont's "talking pictures," left on Thursday for the other side.

A theatre will be built at Mt. Sterling, Ky., by Verner Davidson, assistant city engineer of Covington. The house will use four acts weekly and pictures.

The Southern (K. & E.) and the High Street (Stair & Havlin), Columbus, O., started last week with moving pictures for the summer.

The New York offices of George Kleine and the Kleine Optical Co. are now located at 19 East 21st Street.

## MOVING PICTURE REVIEWS.

## "Two Ladies and a Beggar."

Manhattan.

This is an amusing comedy pantomime from the studios of Gaumont. A cripple is shown in pitiable condition begging on the streets. Two elderly women are moved to pity and bestir themselves in his behalf. A scene is shown in the "cripple's" home, where he exposes himself as an imposter. His deformities disappear and in private he becomes a normal, husky person. The women presently drop in to press upon him further benefactions. The beggar slips back into his disguise to receive them and takes their gifts with humility. However, when they take away his furniture and replace it with a child's size suite to better accommodate his afflictions, the kindness becomes oppressive. These mistaken favors go to such lengths at last that the beggar is forced to flee, being actually in danger of being killed with kindness. The idea is a really comic one. The single point that seems to be in poor taste is the introduction of a real cripple girl, brought to the imposter as a possible helpmate, a detail that was far from humorous.

Rush.

## "Dream Spectra."

Manhattan.

"Dream Spectra" is a Gaumont product. It is a prettily colored reel with an Oriental setting that lends itself nicely to the coloring scheme. The opening shows a blind beggar in a Turkish bazaar. His supplications for alms are fruitless and in discouragement he drops into a friendly corner, going to sleep. In a dream he is transported to a gorgeous harem, where beautiful houris dance for his amusement. Spectacular dancing effects are introduced. The film ends suddenly and without bringing the blind beggar back to his real self. It makes a pretty colored film, but the matter is not novel. However the reel is up to the average.

Rush.

The Majestic moving picture theatre, Centerville, Iowa, was destroyed by fire. The loss was partially covered by insurance.

The Lincoln Theatre, Mt. Pleasant, Iowa, has been secured by W. H. Jericho, who will make a number of improvements.

The Union, a vaudeville and moving picture theatre at Atlanta, opens soon.

John Berscheid has leased the Plum Opera House, Streator, Ill., and will run moving pictures. It has a seating capacity of 1,700.

The Airdome Theatre Co., Huntington, Tenn., has incorporated to operate a number of moving picture theatres.

The Favorite Amusement Co., St. Louis, organized recently with a capital stock of \$125,000, will erect and control a number of vaudeville and moving picture theatres in the middle west. The organizers are Harry and Eugene Freund.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Edward Clarke and His "Winning  
Widows," American.  
Fluto and Fluto, Keeney's.  
John O'Reilly, Keeney's, Brooklyn.  
Bertha Gallatin and Co., Columbia.  
Coofman and Carroll, Orange.  
"The Witch's Power," Orange.  
Catherine Cameron Co., New Brunswick.  
Howard and Lewis, Bayonne.  
Marion Hillabrant, Perth Amboy.

Eddie Foy and Co.  
"Hamlet By Freight" (Comedy).  
14 Mins.; Two (Special Drops, 12); One  
(a).  
Plaza.

"Hamlet By Freight" is not weighty  
enough to charge much for carrying it. It  
is but little different from the many pre-  
vious surroundings of Mr. Foy in his  
yearly vaudeville dips. In fact, about the  
single difference is a short "Hamlet" trav-  
esty, the grave digger's scene furnishing  
the inspiration, with the funniest thing  
in it a tombstone on the drop reading  
"Tommy Burns; Victim of the Black  
Hand." For the conclusion Mr. Foy sings  
the "money" selection he had in "Mr.  
Hamlet of Broadway," giving for extra  
measure his usual dance. In the opening,  
a freight yard scene (special drop) Foy  
impersonates somewhat humorously Col.  
Roosevelt, capturing laughs on merit, but  
Andrew Carnegie is again there, with the  
balloons from the stage for golf balls,  
which dates as far back as "The Orchid."  
Mr. Foy has never seemed to take vaude-  
ville seriously. The present act doesn't  
warrant an accusation of reformation by  
him in this respect. There is a company  
of four or so. *Stms.*

Keene.  
Juggler.  
10 Mins.; One.  
Columbia.

Keene has at last found another char-  
acter besides the tramp to show off a  
comedy juggling act. The man works as  
a Hebrew, entering with a pushcart from  
which he takes the various articles. The  
juggling doesn't amount to a great deal  
and the comedy gets but little further.  
The comedy arising from exposing several  
fake juggling tricks was killed by a bur-  
lesque magical act immediately preceding  
Keene. *Dash.*

Imperial Sextet.  
Dancing.  
10 Mins.; One.  
Colonial.

"The Imperial Sextet" have nothing new  
or novel in dancing. The sextet is made  
up of young boys from the "Wine, Woman  
and Song" show. There is no style or  
finish to the dancers and they work auto-  
matically. The boys sing a song at the  
opening, displaying the usual dancing  
voices. After the ensemble dance follow-  
ing they pair off, each couple going  
through about the same routine. All come  
together for the finish. The dancing is of  
about the same general hard-shoe kind,  
which wears out quickest. *Dash.*

## NEW ACTS OF THE WEEK

"Dancing Four."  
Songs and Dances.  
14 Mins.; Three.  
Columbia.

A mixed quartet of dancers calling  
themselves the "Dancing Four," are show-  
ing a dancing act at the Columbia this  
week that bids fair to rival anything  
that vaudeville has seen in the dancing  
line. It has been deemed almost impos-  
sible to "dig up" anything new in the  
terpichorean line, but this Four have  
put together almost an entirely original  
routine. The two girls are tiny mites  
whose smallness is accentuated by the  
two boys, of a long, lean build. They  
open with a song which involves a wonder  
of a loose dance, all four participating.  
The boys are far and away the best pair  
of eccentric loose dancers who have shown  
to date, and the little girls hold up their  
end nicely. They dance in pairs, but at  
the same time it gives the stage a con-  
tinuously lively appearance. The two boys  
do an eccentric dance alone which compares  
favorably with their loose work. The  
girls make a change from the grotesque  
make-up of the opening to pretty sou-  
bret costume and execute a George  
Primrose clog capably. As a finish each  
does a solo dance without the music, all  
joining for the finale. The "Dancing  
Four" will stand comparison with vaude-  
ville's best dancing acts. The boys have  
uncovered no end of new steps, and be-  
side the excellent dancing, the offering  
contains novelty. In its present shape  
the act can make good easily in any first-  
class house. *Dash.*

Hall Bros.  
Acrobats.  
13 Mins.; Full Stage.  
Columbia.

The Hall Bros. open with the cabinet  
posing and muscle display, which should  
be dropped. It is not pretty. When the  
pair get down to work they turn off sev-  
eral tricks worth while in hand-to-hand  
balancing and strength tests. The act  
is along the usual run, containing the  
regular routine, with a nice finish and  
it passes. A strength test featured by  
the pair as a finish has been seen several  
times before without being featured. The  
act closed the show at the Columbia, go-  
ing big. *Dash.*

Harvey and Lea.  
Hebrew Comedians.  
15 Mins.; One.  
American.

Harvey and Lea made good at the  
American this week in the next to clos-  
ing position. This result was largely due  
to a first rate collection of up-to-date  
parodies at the finish. All of the half  
dozen or so are newly written and have  
a smoothness and pointedness in the lyrics  
that are too seldom noticed in parodies.  
The earlier half of the act is taken up  
with talk. Some of it is amusing. *Rush.*

Lester Mayne, general manager of the  
Knickerbocker Circuit Co., has organized  
"The Dixie Girls Quartet," a straight  
singing number with four girls.

Arthur Huston and Co.  
"Roosevelt in Africa" (Comedy Juggling).  
20 Mins.; Full Stage.  
Orpheum.

Arthur Huston has given his jungle  
juggling specialty so many new twists he  
has practically made a new act of it.  
The Roosevelt idea is not at all essential.  
Huston can give his present routine long  
after all the newspapers will have for-  
gotten that Roosevelt saved or destroyed  
the life of every wild inhabitant of  
Africa. The remarkable thing about the  
specialty is the amount of "junk" the  
comedian has distributed about the stage.  
He doesn't take a step in any direction  
but that something new springs into  
view. It gives the turn a great deal of  
action and holds the audience always in  
waiting for some new surprise. Besides  
the "props," there are no less than  
twenty small monkeys who keep up a con-  
stant chatter and make a lively little act  
by themselves. Several kinds of tropical  
birds are also seen. Huston handles the  
stuff in capital style, spending just  
enough time on each to secure the most.  
Not any great amount of energy is given  
to the juggling, although he does several  
creditable tricks. He still balances the  
elephant, which works nicely into the sur-  
roundings. As a finish a huge lion makes  
his way slowly from the back of the stage  
and just as the man is about to shoot  
it, the lion removes its head, saying  
"Don't shoot, Mr. Roosevelt, I represent  
the So and So Gazette." It receives a  
big laugh and is a very good finish. At  
the Orpheum, the act did exceptionally  
well. *Dash.*

Columbia Four.  
Comedy Quartet.  
20 Mins.; One.  
American.

The members of the singing organization  
dress as "cissy," straight, German and  
sailor, the latter a new one, in this sort  
of frame-up. The comedy is not very ef-  
fective except for the clowning of the  
German, a capital dialect comedian. He  
uses the bit of business from another  
similar organization of attempting as-  
saults upon the "cissy" tenor. The bass  
has a first rate solo, and the harmony  
struck the taste of the American audi-  
ence. Some of the comedy was laugh-  
able, but the funmaking was stretched  
out beyond all reasonable limits. There  
is a great deal too much talk in the act.  
The best of the present material handled  
as a fast fifteen-minute routine might make  
a better arrangement. Less interruption of  
the singing might improve the number  
also. *Rush.*

The Burrelle Press Clipping Bureau has  
just completed a volume of press com-  
ments following the death of the late  
Tony Pastor. The volume was ordered  
by the family of the late Dean of Vaude-  
ville. Practically every newspaper in the  
United States printed obituary notices.

R. Ower, of Work and Ower, and Elsa  
Ernesto, of the Three Ernesto Sisters,  
were married in New York May 4.

Gray and Milnor.  
Songs, Dances and Talk.  
15 Mins.; Full Stage.  
Columbia.

Gray and Milnor do a little of every-  
thing and do it all just about the same,  
fair. Both principals could help the spe-  
cialty by interjecting some enthusiasm.  
The man as a tramp does several funny  
comedy bits, marred by a quantity of very  
old talk. "George Washington is dead. I  
didn't even know he was sick." That really  
isn't regular. He did very well with a  
song that contained many of the old-time  
jokes, but there they are excusable.  
There is a reason given for them. The  
effect of an eccentric dance was spoiled  
through the man having to follow "The  
Dancing Four," who had just uncovered  
something in that line that was out of  
the ordinary. The female end of the com-  
bination looks and acts well, but she  
seems afraid of her audience, giving the  
impression of haste. The act did quite  
nicely at the Columbia. *Dash.*

## OUT OF TOWN

Elita Proctor Otis and Arthur Hoops.  
"Mrs. Bunner's Bun" (Comedy).  
20 Mins.; Full Stage.  
Majestic, Chicago.

Miss Otis has selected a very cleverly  
written comedy, somewhat suggesting  
"Mrs. Peckham's Carouse," presented here  
by Flo and May Irwin. While it is not  
similar in theme, it also has a "drunk" re-  
former, who, while trying to reform her  
husband, consumes a quantity of the bev-  
erage herself, becoming "soused." The  
sketch is admirably played and made a  
real hit. *Frank Wiesberg.*

Adams and White Co. (3).  
"Who Is Loretta?" (Comedy).  
20 Mins.; Three (Interior).  
Majestic, Chicago.

Harry S. Sheldon, who wrote this act,  
either borrowed the idea from the sketch  
he prepared for Dunbar and Fisher at  
the Majestic last week or the reverse. In  
the former piece a dog is mistaken for a  
woman. In this comedy a yacht is mis-  
construed for a damsel. The complica-  
tions are very conventional. Immediately  
on the rise of curtain the audience can  
fathom the subsequent incidents without  
an error. The Misses Adams and White  
are assisted by Carl Hewitt, who is en-  
titled to the acting honors. The sketch is  
not very entertaining. *Frank Wiesberg.*

James Keane.  
Dramatic Monolog.  
12 Mins.; One.  
Empire, San Francisco (Week April 25).

Mr. Keane is a recruit from the legiti-  
mate. In spite of the fact that his selec-  
tions were poorly chosen, he succeeded in  
holding his audience from start to finish.  
A series of well-delivered recitations con-  
stituted the act. Lascar, that old veteran,  
"The Face on the Bar-room Floor" and  
"The Convict's Dream" were his repertoire.  
Mr. Keane has a magnetic personality,  
and with something lighter and less fa-  
miliar should prove a strong addition to  
vaudeville. As it was, the Empire gather-  
ing liked him extremely well, giving three  
curtain calls. *Wm. Alfred Wilson.*



# VARIETY ARTISTS' ROUTES

## FOR WEEK MAY 10

### WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MAY 9 to MAY 16, inclusive, dependent upon the opening and closing dates of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A  
A B O D Girls, 226 W. 96, N. Y.  
Abalos, Hilarion & Rosalia, 779 State, Bridgeport.  
Abdallah Bros., Three, 1233 Golden Gate, Frisco.  
Adair, Art Ideal, Cripple Creek, Colo.; 17, Lyric, Laramie, Colo.  
Adams & Mack, Keeney's, N. Y.  
Adams, Edward B., 418 Strand, W. C., London, England.  
Adams & Alden, Majestic, Chicago.  
Adams, Billy, Broadway, So. Boston; 17, Union Square, Somerville.  
Ader Trio, 2228 N. 3d, Phila.  
Adelyn, Box 249 Champaign, Ill.  
Adler, Flo, Orpheum, Los Angeles, Cal.  
Adler & Pinks, Jeanette, Orpheum, Minneapolis.  
Ahearn, Chas., 24, Keith's, Boston.  
Ahearn, The, 290 Cole Ave., Chicago.  
Ahl, Ed., Bangor, Me.  
Alban, 1416 Broadway, N. Y. C.  
Albano & La Brant, Scenic, Westbrook, Me.  
Alburtus & Millar, 17, Empire, Hull, England.  
Adrich, Blanche, Orpheum, Tampa, Fla.  
Alexandra & Berles, 41 Acree Lane, London, Eng.  
Alexis & Schall, 327 E. 25th, N. Y.  
Allen, Chas. H., 481 S. Morgan, Chicago.  
Allen-Deimann-Allen, Fulton, Brooklyn, N. Y.  
Allen, A. D., Co., 74 Pleasant, Montclair, N. J.  
Allen, Violet, & Co., 222 E. 14th, N. Y.  
Allen & Francis, 511 Shetland, San Francisco.  
All, Hunter & All, Claude Pl. and New York ave., Jamaica, N. Y.  
All, Harry, Keith's, Philadelphia.  
Alpha Troupe, Bijou, Jackson, Miss.; 17, Majestic, Ann Arbor, Mich.  
Alpine Troupe, Cole Bros.' Shows, C. R.  
Alvine, Peter H., Majestic, Cincinnati, Ohio.  
Alvano & Co., West Middletown, O.  
Amatis Sisters, Four, Orpheum, Oakland.  
American Trio, 56 Penn Ave., Newark, N. J.  
Angell Sisters, 712 W. New York, Indianapolis.  
Apollo Bros., 349 W. 4th, N. Y.  
Apollo Quartet, 89 No. State St., Chicago.  
Appleby, F. J., O. H., Rochester, N. Y.  
Araki's Troupe, O. H., Indianapolis, Ind.; 17, Robinson, Cincinnati, O.  
Ardo & Eddo, 500 E. 84th, N. Y.  
Arizona Troupe, 351 E. 18th, N. Y.  
Arlington Four, Hammett's, N. Y.  
Armstrong, Grace, 9, Forest Park Highlands, St. Louis; 16, Fountain Park, Louisville, Ky.  
Armstrong & Verne, Union Hotel, Chicago.  
Armstrong & Clark, Orpheum, Minneapolis, Minn.; 16, Orpheum, Winnipeg, Ca.  
Armstrong, Geo., Alhambra, N. Y.; 17, Colonial, N. Y.  
Arnold & Felix, South & Henry Sts., Jamaica, N. Y.  
Arville, Dorothy, Rossleigh Court, 35th, N. Y.  
Astaires, The, 42 Eldorado Pl., Highland Pk., N. J.  
Auberts, Lee, 14 Frobel Str., Ill., Hamburg, Ger.  
Auburna, Three, 335 Beards, Somerville, Mass.  
Auer, The, 37 Heygate, South End-on-Sea, Eng.  
Auger, Capt. Geo., 12 Lawrence Rd., So. Baling, London, Eng.  
Austin, The, 10 Bakers Lane, Rockville, Conn.  
Avery, W. E., 5006 Forrestville, Chicago.  
Ayres, Howard, 919 Ritten St., Phila., Pa.  
Aards, The, 229 W. 88th, N. Y.

B  
Baader, La Valle, Trio, Orpheum, Portland, Ore.  
Babaran Russian Troupe, 109 E. 118th, N. Y.  
Bachman, Marie, Graceland, Los Angeles, Indef.  
Barnes, Harry, Bijou, Racine, Wis., Indef.  
Ballata, The, 319 E. 14th, N. Y.  
Ball & Marshall, Grand, Peru, Ind.; 9, Grand, Huntington, Ind.  
Barry & Wolford, Proctor's, Albany; 17, Victoria, N. Y.  
Barry & Hennessy, Star, Woonless, Pa.  
Barnes, T. Roy, & Besale Crawford, 224 Horton Ave., Detroit.  
Barnes, Reming & Co., Bijou, Duluth; 17, Unique, Minneapolis, Minn.  
Barnes & Levina, Grand, Augusta, Ga.; 10, Grand, Montgomery, Ala.  
Barron, Rube, 20 E. 88th, N. Y.  
Barrett Sisters, 1964 N. 31st, Phila.  
Barrett, Marjorie, 4509 Filmore, Pittsburg.  
Bates & Melville, 76 Gregory St., New Haven.  
Batro & McCue, 819 North Second, Reading.  
Baxter & Co., 1703 Carson St., Pittsburg.  
Baxter & Co., Sidney, Pol's, Hartford.  
Beam, Will, 1533 B'way, N. Y.  
Bean, Wm. C., 8 Haddon Ave., Atlantic City, N. J.  
Be Anos, The, 3442 Charlton, Chicago.  
Beard, Billy, 1401 Dayton, Savannah, Ga.  
Beavins, Maridor, & Co., Roof Garden, Savannah, Ga.  
Becher & Maye, 1553 B'way, N. Y.  
Beeson, Lulu, 17, Orpheum, San Francisco.  
Belmel, Musical, 340 E. 87th, N. Y.  
Bell, Chas. H., Majestic, Galveston.  
Bell, Arthur H., 488 12th, Newark, N. J.  
Belmonte, Harry & Pearl, 20 W. Missouri, Kansas City.  
Bennett, Laura, 113 W. 76, N. Y.  
Bennett Bros., 206 W. 67th, N. Y.; e/o Williams.  
Bergers, Valerie, Keith's, Portland; 10, Keith's, Boston.

Berlinger, Vera, 15, Orpheum, Butte.  
Bernard & Siefert, 955 S. High, Columbus, O.  
Bernice & Howard, 3007 Calumet, Chicago.  
Bernier & Stella, 22 Haywood, Providence.  
Berol, William, care Lehman, 544 Ralph, Ridge-wood, Brooklyn.  
Beyer, Ben, & Bro., Keith's, Boston.  
Behrend, Musical, 52 Springfield, Newark.  
Bellclair Bros., Proctor's, Albany; 17, 5th Ave., N. Y.  
Bertina & Broadway, 211 Third, N. Y.  
Beverley & Wise, Crystal, Nelsonville, O.  
Big City Quartet, K. & P., 125th St., N. Y.  
Black & Co., Violet, Majestic, Milwaukee.  
Blaney & Wolfe, 257 W. 44th, N. Y.  
Blombos, The, Appleton, Wis.  
Blumham, 335 Beas St., Somerville, Mass.  
Black & White Trio, 405 Columbus, N. Y.  
Black & Jones, 113 W. 30th, N. Y.  
Blamphin & Hebr, Lubin's, Phila.  
Blessings, The, Orpheum, Minneapolis.  
Blondell, Mysterions, & Co., 20 Second St., N. Y.  
Blum, Bonn, Brer, Keith's, Philadelphia; 17, Proctor's, Albany.  
Blockson & Burns, Olympic, Chicago.  
Booth, Gordon & Booth, 1553 B'way, N. Y.  
Boley, May, Port Washington, L. I.  
Borden, Zeno, & Haydn Bros., Pantages', Spokane; 17, Pantages', Seattle.  
Boanquet, Empire, Grand Forks, S. D.  
Boulden & Quilou, Toms River, N. J.  
Boutin & Tikon, Pol's, Wilkes-Barre.  
Bowers & Bowers, 2 Oliver pl., Everett, Mass.  
Bowers, Walter & Crocker, Temple, Grand Rapids; 17, Temple, Ft. Wayne, Ind.  
Bowen Bros., 1553 B'way, N. Y.  
Boys, Two, 1290 So. Decatur, Montgomery, Ala.  
Boys in Blue, 240 E. 21, N. Y.  
Bradley & Davis, 217 E. Lalock St., Pittsburg.  
Bradford, The, 230 W. 41st, N. Y.  
Brandon's Musical, Majestic, Waterloo, Ia.  
Bransby & Williams, 110 Stockton, W. Pittsburg.  
Breakway Barlowa, 201 E. 14th, N. Y.  
Breen, Harry, Shea's, Toronto, Can.; 17, Keith's, Cleveland.  
Brenner, Samuel N., 2856 Tulip, Phila.  
Brennon, Herbert, & Dowling, Helen, Star, Seattle.  
Broadway Boys, 4 Huntings Co.  
Bingham, Anna R., 28 Exchange, Binghamton.  
Brinkley, The, 424 W. 39th, N. Y.  
Britton, Sadie, Coliseum, Burlington, Ia., Indef.  
Brixton & Brixton, 708 Lexington, Brooklyn, N. Y.  
Brook, Temple & Co., 28 W. 31st, N. Y.  
Brooks & Denison, 670 6th, N. Y.  
Brooks & Jeanette, 20 E. 118th, N. Y.  
Brown & Sheffall, 349 W. 59th, N. Y.  
Browne, Bothwell, 407 West 123d, N. Y.  
Brunettes, Cycling, 231 Cross, Lowell, Mass.  
Buchanan & Russell, Ontario Hotel, Chicago.  
Burke, John F., Memphis, Tenn.  
Burke & Urtine, 639 E. 4th, W. Phila.  
Buckley, John, Empire, Calgary, Alberta, Can.  
Buhler, C. H., 1363 Putnam, Brooklyn, N. Y.  
Bunchu & Alger, 2319 N. Main, Louisville, Ky.  
Burgess, Harvey J., 627 Trenton, Wilkesburg, Pa., Pittsburgh.  
Burns & Emerson, 1 Place Boledien, Paris.  
Burt & Daughter, Mr. & Mrs. Wm. P., Actors' Society, N. Y.  
Burton, Hughes & Burton, 532 Stanton, Miles, O.  
Burton, H. B., Sherman House, Chicago.  
Buch Bros., Edison St., Ridgefield Pk., N. J.  
Bush, Johnny, 730, Vauverville, Pittsfield, Mass.  
Burt, Chas., Crystal, Menasha, Wis., Indef.  
Byers & Herman, 3649 Paxton rd., Cincinnati.  
Byron & Langdon, Shea's, Toronto, Can.

C  
Caesar, Mysterions, & Co., Continental Hotel, Chicago.  
Cahill, William, 808 7th, Brooklyn.  
Cain Sisters, Empire, Youngstown, O., Indef.  
Cameron & Byrne, 91 Bartlette, San Francisco.  
Campbell, Emerin & Aubrey Yates, Colonial, Lawrence, Mass.  
Campbell, The, 121 W. 101, N. Y.  
Carbrey Bros., 6 Oxford St., Phila.  
Cardowine Sisters, 153 W. 45th, N. Y.  
Carr Trio, Majestic, Houston, Tex.; 17, Majestic, Carle, Hilda, 12 W. Milwaukee, Detroit, Mich.  
Galveston, Tex.  
Carroll, Leo, e/o Variety, N. Y.  
Carrara, The, 19 Perry, Pittsburg.  
Carrson & Devereaux, 410 Sine St., Evansville, Ind.  
Carof Sisters, 316 W. 140, N. Y.  
Carlin, Rose, 514 Lenox Ave., N. Y.  
Carlin & Otto, 147 W. 43, N. Y.  
Cartile's Dogs & Ponies, Empire, Los Angeles, Cal.  
Carroll, Nettle, Trio, Barnum-Bailey, C. R.  
Caron & Farnum, 235 E. 24th, N. Y.  
Carters, The, 94 9th St., La Salle, Ill.  
Carey & Stamp, 52 Court, Brooklyn, N. Y.  
Canad & De Verne, 812 Valley, Dayton, O.  
Castellane & Bro., Anderson, Louisville.  
Callan & Smith, Majestic, Denver.  
Celent, 74 Grove rd., Clapham Park, London.  
Chameroy, The, 1381 43d, Borough Pk., Brooklyn.  
Chase, J. Percy, Bijou, Oshkosh, Wis., Indef.  
Chase & Carma, 2316 So. Halsted St., Chicago.

Cherie, Doris, 23 E. 90th, N. Y. C.  
Chevalier, Louis, & Co., 1553 B'way, N. Y.  
Chinko, Orpheum, Oakland.  
Christy & Willis, Shea's, Toronto, Canada.  
Clarence Sisters, 360 West 45th St., N. Y.  
Clare's Animals, Orpheum, Oil City, Pa.  
Clark & Duncan, Lyric, Terre Haute, Ind.; 17, Temple, Ft. Wayne, Ind.  
Clark & Turner, 146 W. 64th, N. Y.  
Clarke, Wilfred, 130 W. 44, N. Y.  
Clay, Geo., Grand, Oil City, Pa.; 17, Dream-land, Olean, N. Y.  
Clayton, Carlos, Surprise, Washington, D. C.  
Clayton & Drew, O. H., Chattanooga, Tenn.  
Clemontas, 450 6th Ave., N. Y.  
Cleveland, Claude & Marion, 91 Beachland, Revere Beach, Mass.  
Clifford & Aimes, San Carlos, Key West, Fla.  
Clifford, Dave B., Crystal Air Dome, Sedalia, Mo.  
Clifford, Kathleen, Keith's, Philadelphia.  
Clifford Comedy Four, Trent, Trenton, N. J.; 17, O. H. Pausic, N. J.  
Clipper Comedy Quartet, Forest Park Highlands, St. Louis.  
Clive, Henry, e/Keith's, Philadelphia.  
Clyo & Rochelle, 87 Park, Attleboro, Mass.  
Cogan & Bancroft, 1553 B'way, N. Y.  
Cohen, Tillie, Gayety, Cleveland.  
Colby, Mr. & Mrs. Franklin, 2064 West Lake, Chicago.  
Colbys, The, 77 Walton Pl., Chicago.  
Cole, Will, 15 4th, Brooklyn, N. Y.  
Cole & Clements, Saymore Hotel, Phila.  
Coley & Brown, Orpheum, Kansas City, Mo.  
Colonial Septet, Leeds, England; 17, Hull, Eng-land.  
Colonial Quartet, 1662 Page, San Francisco.  
Columbia Musical Trio, De Rue Bros., Minstrela.  
Columbians, Five, 126 Midland, Findlay, O.  
Comrades, Four, 884 Trinity, N. Y. C.  
Cooper, John W., 119 Wyckoff, Brooklyn, N. Y.  
Cooper, Geo. W., 47 Douglas Place, Chicago, Ill.  
Cooper, James & Lucia, Howard, Boston; 10, Empire, Pittsfield, Mass.  
Conroy, Le Maire & Co., Alhambra, N. Y.; 17, Orpheum, Brooklyn.  
Conway & Leiland, Wintergarten, Berlin, Ger-many.  
Cook, Frank, Austin & Stones, Boston, Indef.  
Cook & Madison, Casino, N. Y., Indef.  
Cook, Joe & Bro., Majestic, Chicago; 17, Orpheum, Ft. Wayne, Ind.  
Coke & Meyers, Michelson, Grand Island, Neb.; 17, Crystal, Alliance, Neb.  
Cooper, Jeanette, Thalia, San Francisco, Indef.  
Coombs, Frank & Stone, Muriel, Orpheum, Port-land, Ore.  
Coote, Bert, Keith's, Philadelphia.  
Corcoran & Dixon, 23, Truxton, Brooklyn, N. Y.  
Cowan, Mr. & Mrs. John, 306 W. 121st, N. Y.  
Coulter & Wilson, 137 W. 49th, N. Y.  
Country Club, Orpheum, Brooklyn; 17, Alhambra, N. Y.  
Courtney & Dunn, 232 E. 18th, N. Y.  
Cowles Family, Great, e/o Webster, Valley City, N. Dak.  
Cowper, Jimmie, 86 Carroll, Binghamton.  
Crane, Finlay Co., Broadway, Middleton; 10, Orpheum, Canton, O.  
Crane, Mr. & Mrs. Gardner, Alhambra, N. Y.  
Crawford & Manning, 115 Lawrence, Brooklyn.  
Crawford, Pat, Hi Henry Minstrela.  
Cree, Jessica, 501 Kirby Ave., Detroit.  
Cree & Co., 1404 Borie, Phila.  
Cressy & Dayne, Keith's, Phila.; 17, 6th Ave., N. Y.  
Crollins, Dick, & Co., O. H. Indianapolis, Ind.  
Crimmings & Geary, 45 Charles St., Malden.  
Culver & Lynne, Idlehour, Atlanta, Ga.  
Cummings & Colonna, Empire, Middleboro, Eng.; 17, King's, Manchester, Eng.  
Cummings, Grace & Co., Main, Peoria, Ill.  
Cummings & Merley, Unique, Los Angeles, Indef.  
Cunningham & Marion, Bennett's, Montreal, Can.  
Curtis, Sam J., & Co. Bennett's, Montreal, Can.; 17, Proctor's, Newark.  
Curson Sisters, Shea's, Toronto, Can.; 17, Keith's, Phila.  
Cuttings, The, Lampasoo, Tex.  
Cutty, Musical, 3034 E. Baltimore St., Baltimore.

D  
Dagwell, Natalie, and Aurie, 108 W. 84th, N. Y.  
Dainty Four, 242 W. 43d, N. Y.  
D'Alvini, Rocky Point, E. I., Indef.  
Dale & Boyle, Majestic, Johnstown, Pa.  
Daly & O'Brien, Family, Hagerstown, Md.  
Daly's Country Choir, 1440 B'way, N. Y.  
Dance, Wm. H., Majestic, Sioux Falls, Indef.  
Dandy George Duo, 221 W. 42, N. Y.  
Dare, Harry, 825 E. 14th, N. Y.  
Darrow, Stuart, Mr. & Mrs., Orpheum, Reading, Pa.; 17, Young's Pier, Atlantic City.

Darnley, Grace, Lagos House, Fairfield Rd., Vic-toria, B. C.  
Davenport, Ethel, 65 Irving Pl., Brooklyn.  
Davenport Troupe, Barnum & Bailey, C. R.  
Davey & Moore, 132 E. 17, N. Y.  
Davis, Sam, 217 E. Lalock St., Pittsburg.  
Davis, Edwards, Green Room Club, N. Y.  
Davis, Floyd, Temple, Boulder, Col., Indef.  
Davis Bros., Hi Henry Minstrela.  
Davis, Mark & Laura, Orpheum, Miles City, Mont.; 17, Park, Livingston, Mont.  
Dawson & Whitfield, 846 E. 58th, N. Y.  
Day, Carita, 395 Gold St., Brooklyn, N. Y.  
Dayne, Dorothy, Majestic, Dallas; 17, Majestic, Houston, Tex.  
Deagon, Ed & Kitty, Grinith, Ind.  
Deas & Deas, 263 W. 30th, N. Y.  
Deil & Miller, Hippo., Buffalo, Indef.  
De Cotret & Rego, Pantages', Victoria, B. C.  
De Fur & Jace, 2319 Bellfontaine, Indianapolis.  
De Hollis & Valora, Orpheum, Spokane.  
De Luson, Zelle, Orpheum, Oakland.  
De Tricker Coy, Hunt's Hotel, Chicago.  
De Veaux, Wella G., Crystal, Denver, Indef.  
Deaton, Chas. W., Pol's, New Haven.  
Deaves, Bergen Beach, Brooklyn, N. Y.  
Delmar & Delmar, Ciroo Bell, Mexico City, Mex., Indef.  
Delmore, Misses, 418 W. Adams, Chicago.  
Delton, Al H., 538 19th, Milwaukee.  
Deltons, Three, 261 W. 38th, N. Y.  
Demasco, The, 112 North 9th, Phila.  
Deming, Joe, & Co., Family, York, Pa.; 17, Sa-voy, Atlantic City.  
Dempsey, The, Hotel Graymount, Denver, Colo.  
Desmond Sisters, 605 Milton, San Diego, Cal.  
Dereanda & Green, 287 Stark, Portland, Ore.  
Derr-Schadt, 928 S. 9th, Allentown, Pa.  
Desmon Trio, Phillip's, Richmond, Ind.  
De Mont & Co., Robt., Orpheum, Reading; 10, Orpheum, Harrisburg, Pa.  
De Telleim & Co., Orpheum, Kenia, Ohio.  
De Veau, Herbert, 384 Prospect Pl., Brooklyn.  
De Verne, Thelma, & Co., Family, Missoula, Mont.; 16, Pantages', Spokane.  
De Young, Tom, 156 E. 115th, N. Y.  
Diavolino, Idle Hour, New Bedford, Mass., Indef.  
Dickinson, Robe, 2910 Vine St., Lincoln, Neb.  
Dierckla Bros., 16, Orpheum, Denver.  
Dilla & Templeton, Keith's, Pawtucket, E. I.; 17, Keith's, Providence.  
Dile, Harris & Francis, 242 Jefferson, Decatur, Ill.  
Dixon, Bowers & Dixon, 756 8th Ave., N. Y.  
Doherty & Harlowe, 296 Broad, Brooklyn, N. Y.  
Doherty Sisters, Shea's, Buffalo; 17, Shea's, Toronto, Can.  
Dolores, Angela, & Co., Orpheum, San Francisco.  
Dooley, Jed, 9651, Charles, Chicago.  
Donald & Carson, Orpheum, Oakland.  
Donigan, John, 2888 Cedar, Phila.  
Donovan & Mackin, 305 W. 48, N. Y.  
Dora, Queen, Lyceum, Sidney, N. S., Can.  
Dorsch & Russell, Bijou, Decatur, Ill.; 17, Main, Ill.  
Dotson, Howard, 1553 B'way, N. Y.  
Douglas & Van, 76 Pacific, Brooklyn, N. Y.  
Dow & Dow, 1921 South-4th, Phila.  
Downey & Willard, 41 Linwood Ave., Detroit.  
Dragoon, Black, 129 W. 27th, N. Y.  
Drew, Dorothy, Orpheum, Portland.  
Drew, Lowell B., 4229 Peach, Roxborough, Phila.  
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Dupres, Fred, 159 Albany, Brooklyn.

E  
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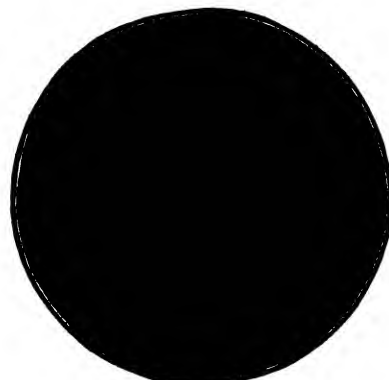
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Smith & McNamara, 49 No. Englewood, Phila.  
Smiths, Aerial, Ringling Bros., C. E.  
Snyder & Buckley, 3, Orpheum, Kansas City.

Somers & White, Box 24, Collingwood, N. J.  
Soper, Bert, Star, Altoona, Pa., indef.  
Spisael, L., Bros. & Mack, Coliseum, London, Eng.; 17, Empire, Leeds, England.

Starr, Mabelle, Banning's, Belfontaine, O.  
St. Clair, Anne, 2910 Armour, Chicago.  
Stafford, Alice, 213 W. 85th, N. Y.

Stafford, Frank, Stone, Marie, Poli's Worcester.  
Stanhope, Paul A., 407 W. 123, N. Y.  
Stanley & Watson, 245 W. 38th, N. Y.

Stanley, Mae B., O. H., Douglas, Alaska, indef.  
Stead, Walter, 155 Prospect, Cambridge, Mass.  
Steele & Edwards, 698 8th Ave., N. Y.  
Steinert, Thomas, Trio, 409 Lenox, N. Y.

Stephenson, Chas., 2 Ammar, Toronto, Can.  
Stewart, Cal., Grand, Portland, Ore.  
Stevens, Paul, 323 W. 28th, N. Y.

Stevens, Kitty, 182 Lincoln, Chicago.  
Stoddards, The, Crystal, Denver.  
Stuart, Dorothy, Hotel St. Paul, N. Y.

Stuart, J. Francis, 2448 Martin, Phila. Pa.  
Strat & Keeley, 822 College, Indianapolis.  
Stuhlfeld Trio, Princess, Wichita, Kan.

Sullivan Bros., Four, So. High, Miffland, Mass.  
Sullivan, Pasquelens & Co.; 10, Orpheum, Butte, Mont.  
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T

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Tanneau, Julius, 252 W. 76, N. Y.

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Tempest, Florence, Orpheum, Harrisburg, Pa.; 17, Keith's, Phila.

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Templeton, Paul Francis, 1426 16th, Oakland.  
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Thompson, Harry, 112 Court, Brooklyn.  
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RUSH, week March 26, 1907:

"Kenney and Hollis get away with an entertaining conversation in 'one.' The comedian has a quantity of erratic talk that won laughter, and both in his dressing and work makes the sissy funny. Parodies at the end earned the pair recalls."

ROBERT SPEARE, N. Y. Telegraph, Tuesday, March 26, 1907.

"One of the funniest acts and quite the liveliest on the list is that of Kenney and Hollis, who appear made up as a couple of Percy Ribbon counters and swap all sorts of foolish conversation. Nine out of ten sissy comedians are tiresome and not particularly edifying. As a general proposal-

**AMERICAN, NEW YORK, week of May 10th**

tion the 'Oh, Lizzie' type is not to be encouraged, but Kenney is an exception. He is a big young man with a grotesquely lackadaisical manner, and while he switches and smirks and simps about the stage until you feel he badly needs a flicker on the wrist, he is never offensive. He kept the big audience yesterday afternoon in a continuous titter and showed himself to be a comedian of originality and judgment."

MR. GEORGE QUIGLEY wrote an act for us.

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Tops, Musical, Auditorium, York, Pa.; 17, Grand, Philadelphia.  
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Turner, Bert, Lillian, Detroit, Minn.  
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Thureston, Leslie, 85 Lexington Ave., N. Y.  
Tweedley, John, 242 W. 48d, N. Y.  
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U  
Urma, Hetty, 104 E. 14th, N. Y.  
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V  
Vaggas, The, Barnum & Bailey, C. R. Valadonis, Lee, 407 Thames, Newport, E. I.  
Valdar & Varso, 226 Walnut, Aurora, Ill.  
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Van Buren & Close, 2250 W. 96th, Cleveland.  
Van Eppes, Jack, Bijou, Duluth; 17, Unique, Minneapolis.  
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Wade & Reynolds, 615 Second, Louisville, Ky.  
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Walton, Bert & Lottie, 209 E. 14th, N. Y.  
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Wardell, Harry, 1553 B'way, N. Y.  
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Whitman Bros., 1180 Broadway, N. Y.  
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### CIRCUS ROUTES

Barnum & Bailey, May 10, Indianapolis; 11, Danville, Ill.; 12, Terre Haute; 13, Evansville, Ind.; 14, Owensboro; 15, Louisville, Ky.  
Buffalo Bill and Pawnee Bill, Madison Square Garden, New York.  
Campbell Bros., May 18, Concordia, Kan.; 19, Washington, Kan.; 20, Wymore, Neb.; 21, Fairbury, Neb.  
Gentry Bros. Show, May 10, Rocky Mountain, N. C., and Suffolk, Va.  
Clark's Show, May 10, Somerville; 11, Bellville; 12, Wallis; 13, Rosenberg; 14, Alvin, Texas.  
Hagenbeck-Wallace, 8, Huntington, W. Va.; 10, Charleston, W. Va.; 11, Athens, O.; 12, Marietta, O.; 13, Parkersburg, W. Va.; 14, Clarkburg, W. Va.; 15, Fairmount, W. Va.  
Miller Bros.  
Norris & Rowe, May 10, Moscow, Ia.; 11, Lewiston, Ia.; 12, Rosalia, Wash.; 13, Coeur d'Alene, Ia.; 14-15, Spokane, Wash.  
Parker Shows, 9, Baker City; 16, Huntington, Ore.  
Ringling Shows, May 10-11, Washington; 12-13, Baltimore; 14, Wilmington; 15, Atlantic City; 17, Camden, N. J.; 18, Trenton; 19, New Brunswick; 20, Jersey City; 21, Newark; 22, Long Branch, N. J.  
Sells-Floto, May 8-9, San Francisco; 10, Sacramento; 11, Reno, Nev.; 12, Colfax, Cal.; 13, Orville, Cal.; 14, Chico, Cal.; 15, Redding, Cal.; 16, Montague, Cal.

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P. C. following name indicates postal card.

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Allison, Jack.  
Astrella Sisters.  
Allison, Fatty, Miss.  
Aschcroft, Ralph.  
Adams & White, (C. O.)  
Ashton Langtry, Min.  
Avery, D.  
Anderson, Albert.  
Aschcroft, Ralph W.  
Arado, D.  
Arca, The Three (C. O.)  
Angers, The.  
Adgie's Lions.  
Adams, Imabel.  
Adams & Dog (C. O.)  
Anger, Lou (C. O.)  
Ainsworth, Virginia.  
Avesta, Elmer.  
Bacon, Myron.  
Barlowe, Frederick.  
Benson, Belle.  
Blood, Adele.  
Boyd & Moran.  
Bartino's Dogs (C. O.)  
Barnes & Lee.  
Banana, Juggling.  
Brooks, H.  
Bowen, Harry (C. O.)  
Belmont, The (C. O.)  
Muriel, Ruth.  
Bragg, Archie (C. O.)  
Bell, Alfred J.  
Bagley, Charlie (C. O.)  
Baldwin, Kitty.  
West, Louis F.  
Brignola, E. (C. O.)  
Beck, Carl E. (C. O.)  
Belmont, Freda.  
Barrett, Bertha L.  
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Belvue, Ed. (C. O.)  
Burton, Steve W. (C. O.)  
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Ruttler, M. J.  
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Bowles, George.  
Boyle & O'Brien.  
Bulgar, Irene.  
Bender, Grace (C. O.)  
Buck, Frank.  
Barlow, Nelson & Dams.  
Barnes, W. H.  
Barn, Andy.  
Bowers, Fred K.  
Bennett & Darling.  
Bordeaux, Sim.  
Berol, Felix.  
Cattys, Musical.  
Collins & Billard.  
Campbell & Galls.  
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Corwell, T. L.  
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Cameron & Panagan.  
Connelly & Webb.  
Cunningham, J.  
Clarke & Bergeman.  
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Crouch, Rosie, Miss.  
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Calvert, Albert (C. O.)  
Close, Sydney (C. O.)  
Carroll, Tom (C. O.)  
Campbell, Florida.  
Cameron, Francis.  
Cresser, Dr. Margaret.  
Curtis, Bea (C. O.)  
Constantine, W. J.  
Crambaker, Edwin.  
Crewe, Anna (C. O.)  
Caldwell, J.  
Craven, Sidney (C. O.)  
Clayton, Webb A. (C. O.)  
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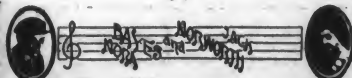


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McDonald, W. (C. O.)  
McCarthy, W. T. (C. O.)  
Marcia, May (C. O.)  
McGibney, Viola (C. O.)  
Metcalfe, Ken (C. O.)  
Moore, Herbert (C. O.)  
Minton (C. O.)  
Murray, Helen (C. O.)  
Morgan, Hieb.  
McVay, William.  
Marr, Lillian (C. O.)  
Mandell, Richard (C. O.)  
Marb, Byrn.  
Manton, Lucille.  
Murray, Joe (C. O.)  
Montague Harry (Montague & Duncan).  
Mallia, Harry (Mallia & Bart).  
Moray Bros.  
Masters, Clara.  
Masco, H.  
Morton, Jas. J.  
McGill, Flora.  
Moncrey, Lema.  
Montgomery, Marshall.  
Mills, Chas. & Co.  
Maynard, Grace, Miss.

Sharp, Jesse.  
Shardo, Claude (C. O.)  
Scholz, Mr. Henry.  
Smarr, Miss.  
Smith, C. F.  
Strouse, Jack.  
Stephens, Thos. F.  
Stone, Fred A.  
Silver, Morris.  
Schenk (Crandall & Schenk).  
Stolta, Melville.  
Saona, Herr (C. O.)  
Slater, F. A. (C. O.)  
Salina, Mile. (C. O.)  
Satterlee, Gale (C. O.)  
Sullivan, James F. (C. O.)  
Sutherland & Curtis (C. O.)  
Stinson, J. B. (C. O.)  
Siege, Emma.  
Smith, Richard H.  
Stoner, Grace.  
Santell, Great (C. O.)  
St. Clair, Harry (C. O.)  
Stevens, Leo Tenili.  
Sherman, Daniel (C. O.)  
Stone, Beth.  
Street, Miss Rose.  
Stickney, Louise.  
Seaton, Billie.  
Sterling & Chapman.  
Stanley & Scanlon (C. O.)  
Shelvey Bros. (C. O.)  
Scott, Grace & Co.  
Tanner & Gilbert (C. O.)  
Thompson, William.  
Trimble, Mand.  
Tate, Harry.  
Thurston, May Henderson.  
Thomas & Payne (C. O.)  
Trotter Quartet (C. O.)  
Tenili, Frank.  
Travers, Bella, Miss.  
Tighe, Harry L.  
Trovollo.

Ubons, Mrs. Carl.  
Vallu, W. Ver (C. O.)  
Vivian, Annie.  
Vincent Sisters.  
Pearl & Yocer.  
Peters, Jack J. (C. O.)  
Porto Rican Quartet (C. O.)  
Perry & Gannon.  
Phillips Bros.  
Pisaniatos, The.  
Quinlan, Gertrude.  
Quentin, Rene.  
Redelle, May (C. O.)  
Renshaw, Bert (C. O.)  
Reeves, James B.  
Rivers & Rochester.  
Richards, Great.  
Richards, Eleanor.  
Russell, Bertha Noss.  
Robins, A. D.  
Richards, Chris.  
Ryan, Dan.  
Richmond, Marie.  
Rodriguez, L. J.  
Randy, H. A.  
Ruggold, Isola.  
Rosani, Mrs. Wm.  
Raymond, Melville B. (C. O.)  
Reinhardt, Cyrus (C. O.)  
Ray, Elisabeth (C. O.)  
Reynolds, Max (C. O.)  
Rice, Felix (C. O.)  
Redell, Ed.  
Rosen, R. O. (C. O.)  
Renards, The.  
Ranza, George (C. O.)  
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Wilson, Leslie.  
Williams, Leon.  
Woodruff, Henry.  
Wooley, Frank.  
Walker, Thomas.  
Whalen, Mike.  
Whisman, Geo. H.  
White & Stuart.  
Wilson, Geo. W.  
Wolf, Lein.  
Winkler, Edith.  
Wilkinson, Mrs. O. J.  
Warren, Day & Warren (C. O.)  
Williams, Male (C. O.)  
Williams, Arthur (C. O.)  
Walters, Ada (C. O.)  
Wardell, Harry (C. O.)  
Wilfred & Lottie.  
Wetherall, Harry.  
West, Ethel (C. O.)  
Wales, Elsie.  
Weisbaum, K.  
Wilson, Mrs. Ada Lane.  
Werner, Harry.  
Wills, Nat.  
Young, Florian.  
Youngson, William.  
Young, James.  
Young, William (C. O.)  
Young, Mrs. Wm. (C. O.)  
Zarrow, George.  
Zarrow, Ed.  
Zink, Adolph.  
Zaleska, Miss E.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

### CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,

Chicago Opera House Block.  
AMERICAN (Wm. Morris, mgr.; agent direct).  
"Billy's Tombstones," not new to Chicago, neither is Sydney Drew. It is still a valuable laugh provoker. The feature is verily Julian Eltinge (second week). He shares the top line with Drew, or rather the latter enjoys the headline caption with Eltinge. There was some shuffling at the Monday night performance. The Tora Japs opened with equilibrium and magic. Memora, who claims to have a faculty for remembering historical events, answered questions by the audience. Henry Lee gave his remarkable impersonations of great men, same as seen before. This is his first local advent for the opposition, having played the Majestic here recently. James J. Morton dealt a different line

MAURICE HAROLD ROSE.

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I'm mighty grateful for the reception you have given me since the announcement that I had broken into the music game. I have been deluged with letters, telegrams and personal visits, each representing the warmest kind of a welcome from professional folks and friends who wish me success as a publisher. It's encouraging—mighty encouraging—and it makes me feel glad I'm alive.

HOMER HOWARD has been working his head off, getting things in ship-shape for the Music House of Laemmle, and he wants me to apologize to those professional people who swarmed into our new headquarters and found us all torn up and unsettled. We've got to meet and obviate these conditions as fast as we can, and by the time this advertisement appears we will be fixed a whole lot better.

Everybody who has heard "THE LOVE BUG" and "YOU'VE GOT ME GOIN', KID," is terrifically enthusiastic and says we've got two stunners that nothing can stop. If you'll just send in your name, I'll send you copies of the songs on suspicion. Never mind the two-cent stamps or the programs. Just send your name and address.

## COMING!

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A Great Summer Song and a  
Mighty Sweet Ballad

HOMER HOWARD  
MANAGER

CARL LAEMMLE, President

The Music House of Laemmle  
Publishers Producers  
67-73 So. Clark St. Chicago.

of talk for his second week. Eugenio Torre is billed as having sung with the Metropolitan Opera company. He is an Italian tenor and displayed a pleasing voice. Mme. Marselle has about the best trained and finest collection of cockatoos beheld here in a long time. With a few exceptions the bill this week does not compare with some of the others offered at the music hall.

MAJESTIC (Lyman B. Glover, mgr.; agent W. V. A.).—Headline honors are awarded Elita Proctor Otis, first local appearance in about two years. (New Acts.) The better part of the bill has been reserved evidently for late patrons, as there was nothing special or important early. The second feature is Trilix Frigana. Miss Frigana has a repertoire of catchy songs, and she sings them in her own inimitable way. She is as refreshing as ever. The Piccolo Midgats gave their familiar combination of comedy and athletics. Bob Adams and Bob Alden are well known here. Adams particularly has a large Chicago following. Alden is an excellent pianist and has a good voice. The two make up a very entertaining number, singing their own songs. The Italian satire at the finish proved a strong feature. The two Bobs should meet with success in vaudeville. Crouch and Welch offered their acrobatic dancing and won a big measure of applause. The comedy at the beginning is rather slow, but they make up with their alertness in everything they do. Jack Gardner has the same style familiarized here, with the exception possibly of a different song. He is always pleasing, his songs particularly. He could do just as well in white face. Blockson and Burns preceded him, with their knockabout act, which was liked. Thompson Sisters have not changed since last reviewed. Adams and White (New Acts). William Flemen has a good string of stories and made a good impression with several songs.

STAR (Tom Carmody, mgr.; agent W. V. A.).—Six Bonessette, Begar Sisters, Delmore and Darrell, De Beggs and Co., Pearl Allen and Jockey, H. C. Fields, Mr. and Mrs. O'Brien. STAR AND GARTER (U. J. Herrmann, mgr.).—"Rialto Rounders"; extra attraction, "Rajah."

FOLLY (John A. Fennemey, mgr.).—"Fay Foeter."

EDISON'S (Sid J. Euson, mgr.).—"Night Owls."

EMPIRE (I. H. Herk, mgr.).—"Champagne Girls."

FRANKLIN (O. Gelsel, mgr.; agent, Wm. Morris).—Leon and Bertie Allen, Ida Sterling, Hall and Maitland, Three Z, Evelyn Bird, Davis and Cooper, Walter Ross, Deda Walker, Davis and Co.

KEDZIE (Wm. Dougherty, mgr.; agent, Wm. Morris).—White Zola, Frank Monroe, Davis and Cooper, Hall and Maitland, Ida Sterling, Davis and Merrill.

ENGLEWOOD (Wm. Bandon, mgr.; agent, Wm. Morris).—Davis and Merrill, Geo. Adams, Babe Mack, White Zola, Wm. McGrath, Florence Whitman, Leon and Bertie Allen.

BOULEVARD (Julius Weingarten, mgr.; agent, Wm. Morris).—Geo. Barnell, Kittle Earl, Walter Ross, Myrtle Mallon, Hank Adams and Frank Monroe.

GODDEN (W. F. Weinrich, mgr.; agent, Wm. Morris).—Evelyn Bird, Mlle. Lacharmina, Geo. Adams, Wm. McGrath.

PALACE (Donlan & Caralas, mgrs.; agent, Wm.

Morris).—La Pearl and Bogart, Arthur Crawford, The Two Fields, Myrtle Mallon.

ELECTRIC (J. C. Gee, mgr.; agent, Wm. Morris).—Great Howard, Hazel Lynch, Newboy Quartet, Andy and Jennie Adams.

SCHINDLER'S (L. Schindler, mgr.; agent, Chas. H. Doutrick).—Willard and Bond Co., Cole and Coleman, Sully, Guard and Co., Lea Troubadours, Grace Robinson, Stephen Smith.

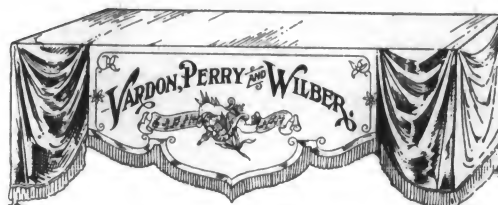
NORTH AVE. (Paul Sittner, mgr.; agent, Chas. H. Doutrick).—Smith, Evans and Williams, Inness and Ryan, Dunbar's Goats, Shaw and Robinson, Manhattan Singing Four, Marquis and Lynn.

THALIA (Thos. Murray, mgr.; agent, Chas. H. Doutrick).—Hutchison-Luby Co., Howley and Leslie, W. L. Werden and Co., Dale Sisters, Manhattan Comedy Four.

NOTES.—This is the last week of the regular season at Euson's theatre. The house will remain closed until August, reopening with Eastern burlesque attractions.—The three brothers of Olie Young, hoop rollers, will leave the present act at the conclusion of the Orpheum engagement, and start out in a similar act early in the fall.—Jones, Linick & Schafer are building another vaudeville and moving picture theatre here at 63d street and Cottage Grove avenue.—The Victoria, Lafayette, Ind., is being booked by Wm. Morris' Chicago office. One show a night will be given. The house is in opposition to the theatre there booked through the Western Vaudeville Association.—Moving pictures are in vogue at the Olympic and Haymarket, and will continue that way until the season opens. As no contracts are being issued for the Olympic for next season, another form of entertainment will be the rule.—Several picture men are after the lease of the Trocadero theatre for next season. It is predicted that the house will not be in a regular wheel after the last show is played this season. The management may have a new summer stock company.

NOTES.—The Chicago Elks at a recent meeting adopted the plan of giving a monthly dinner to professional people playing in the city. The first affair took place at the rooms on Thursday last.—Callie and Kunsay have leased the building at 106 Woodward ave., Detroit, and will remodel it for theatre use, playing vaudeville and moving pictures.—J. W. Harrington, the dialect mimic, is now in the West playing the circuits for the first time in several years.—Beatrice Wilson, formerly with Corinne in "The Girls of Berlin," was married April 15 to Calvin Graves, a business man of Peoria, Ill.—A new \$50,000 theatre is planned by I. A. Levinson of Chicago. It will be located at Garfield Boulevard and Calumet avenue, and will have a capacity of 900. Vaudeville will be played. A \$40,000 theatre will also be built on the corner of Trumbull ave. and 26th st. during the summer.—Devil's Lake, N. D., will have a new vaudeville theatre in the fall. W. K. Nimmon is the owner.—It is reported that Stair and Havlin and Hudson and Judah will erect a new vaudeville theatre at Omaha, to open early in the fall, playing first class acts.—Claudia Korink, formerly with the Marlowe stock company, J. J. Swartwood and Jack Harlowe tried out a new sketch entitled "The Dickey Bird," by Barry Gray, at the North Avenue Theatre last week. O. M. Williams is the manager of the act.—Jake Wells has leased the Miller-Walker hall at Richmond, Va., and will convert it into a vaudeville theatre. The improvements will cost about \$15,000.—Arthur B. Smith, owner of the American Luna Dome Co., Louisville, is building a theatre for vaudeville, ready to open next fall.

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Yours truly,

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## SAN FRANCISCO

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—It was "Oh, you Frank Fogerty," with the Orpheum gatherings this week, for "The Dublin Minstrel" in his second week easily established himself the prime favorite. Lillian Mortimer and Co. were on the bill with a melodramatic sketch, "Po' White Trash Jenny," with the players showing superior to the playlet. In fact in less capable hands the vehicle might have fallen. The Amatis Sisters returned to us once more with little change in their catalog of melody and music. They registered a hit. The Knight Bros. and Sawtelle in a singing and dancing specialty got a solid hand. The holdovers were Frank Fogerty, Grigolatis' Aerial Ballet, Margaret Moffat and Co., Sandoz's Miniature Circus, and Arcadia.

NATIONAL (Sid Grauman, mgr.; Archie Levy; agent, B.C.).—Brindamont occupied the top line, heading a fair lineup; Mr. and Mrs. Robyns, capable players in finished playlet which dragged considerably. Jack Burnett and Co. had a lacking vehicle in "The Downfall of Mercury" and failed to gain much approval. Mme. Doherty's White Poodle Troupe proved an acceptable

novelty, and Ira Donetti did well with some picaninny melodies and the assistance of a clever canine. George Wilson, the minstrel man, passed over some taking material, and Joe Goodwin proved a clever entertainer.

AMERICAN (Abe Cohen, mgr.).—Week 25: A season of minstrelsy was inaugurated at this down town house, 25, with a combination gathered under the styling "Wilkerson's Minstrels of Today." Much to be regretted, only a first part was given. Instead of the usual olio and farce a meretricious musical comedy tabloid filled the space. The semi-circle was small but made up in quality what was lacking in quantity, and an air of satisfaction pervaded the body of the house when the curtain fell on the first section, only to be heavily jarred by what followed. On the ends at the opening half were Emile Snibers and Tod Bloom, who put some good matter quite handsily, but the big noise came when Al Jolson and John King took their places in the corners. The reception afforded Jolson was of decided warmth, and his specialty was the hit of the bill. King had a song with an unpronounceable title. It scored heavily. The bill opened with an old-time song and dance specialty offered by those two gallant members of the Coast Defence, Phil Trau and Joe Weston, the team being pro-

grammed as the Brothers Forbes. Weston has lost some of his one-time vigor, but Trau caused them to sit up and take notice. Tell Taylor put forth his melody "Someday" in taking form. Will Oakland, the contra tenor, was in splendid form, his "Silver Threads" securing five recalls. Matt Keefe offered several yodle selections sharing the vocal honors with Oakland. Frank Figoni and Clinton Montgomery were also in evidence with selections that won approval. The musical comedy, "About Town," contained everything that was detrimental. A weak plot, a questionable cast and a chorus costumed in misfit. Lou Anger was in the cast and struggled hard to save the piece with small results. Fair business prevailed throughout the week.

WIGWAM (Sam Harris, mgr.; Sullivan-Considine-Western States, jointly).—"Little Hip," the baby elephant, headliner, proved a power as a drawing card. The Wurtemberg Bros., the most capable team of foot jugglers ever seen here, was one of the strongest features of a strong bill. Ann Crewe and Co., in a dramatic playlet entitled "My Lady Raffles," went in fair fashion. The Atlantic City Four placed themselves in good standing with some pleasing melodies. Mueller and Mueller also rendered a fair account of themselves in a vocal way. The Four

Haydens, tight wire artists, and Tom Dugan completed.

PANTAGES' (W. Z. Tiffany, mgr.; agent W. S. O. S. Burns).—The programme was one of exceptional merit, with honors quite evenly divided. It is quite a time since we have had anything in the sketch line that equaled the Christine Hill and Co.'s production "Fate." Depicting Italian low life the characters were admirably handled, and in theme and situation the playlet is decidedly original. The Orpheus Comedy Four, above the average. J. Aldrich Libbey and Katherine Trayer had a choice spot on the bill and showed to good advantage. Some bright "ad lib" patter by Libbey won hearty laughs. The Morrissey offered a musical sketch entitled "The Substitute," and Petronoff the violinist was appreciated. James Keane, appearing for the first time in vaudeville (New Acts), Blake's Mule closed the show.

## DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Building.  
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 26: James Neill and Edith Chap-

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man, in "The Lady Across the Hall," head, heartily received. The Three Leighton carried off the honors with some excellent comedy and better dancing. Collins and Brown, German comedians, scored heavily, with the cleanest, snappiest "Dutch act" seen here this season. Foy and Clarke, in "The Spring of Youth," also in first division. Sisters Gansch, acrobats, have it all over some of the male acrobatic acts seen here. Lockwood and Bryson, vocalists, very good. Lotta Faust, individual hit. Business good.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—Melbourne MacDowell, Virginia Drew, Trescott and Co., in "A Man of the People," biggest drawing card of the season. Fortune Bros., comedy acrobats, very good. Gilbert and Katen, Hebrew parodists, best seen this season. Manning and Ford, good. They both possess voices and harmonious well and should do more singing. Business excellent.

NOTES.—MacDowell and Trescott have been held over for another week and will present another act at the Crystal. Their drawing power is the reason. They will also play two weeks each at Pueblo and St. Joe.—A threatened strike by the cast of "The Girl Question" was averted by some of the sound heads of the company. The trouble was about an extra matinee.—James Thornton is underlined at the Orpheum next week. The local newspaper men are lying in wait for him, as his stories have occupied much space in the local press, and they want to get some more.—The Denver Lodge, T. M. A., held their fourth annual benefit at the Broadway 29, and had the largest crowd of any one previously held.

### BOSTON

By ERNEST L. WAITT.

VARIETY Office, 60 Summer St.

ORPHEUM (Lindsay Morrison, mgr.; agent, direct).—Sabaret, headlined, big reception; Juliet, greatest impersonator ever seen here, real hit of bill; Jack Lorimer, much better than when here before; Lydia Dreams, unusually good ventriloquist; Pauline Saxon, "kid act," excellent; Eddie Clark and Widows, always popular here; Bunnell and Craig, laughable sketch; Florence Samelli, acrobatics; Dynes and Dynes, good.

KRITH'S (Geo. Clark, mgr.; agent, U. B. O.).—"Top of the World Dancers," big hit; Harrison, Hunter and Co. in "The Van Dyke," nicely done sketch; Melville and Higgins, fair, rube act; Will H. Fox, great; Havel and Kyle, fine tumbling; Carroll Johnson, blackface, good; Nawhold and Carroll, excellent; Monte Mine, comedienne; Newell and Niblo, musicians.

GLOBE (Robt. Jeannette, mgr.; agent, U. B. O.).—Coleman and Lewis, Hall and Fray, Marzello and Wolfe, De Forrests, Jack Shaw, and Miss Mann, singers; extra good bill.

AUSTIN & STONE'S (Stone & Shaw, mgrs.; agent, direct).—Pierre Gansler, strong man; Mile, Reinas, flying rings; Dan Mahndy, coater; Joe Taylor, Dutch comedy; Gouyer and Gay, The Jockys, Bowdoin and Terry, Ward and Stone, Tom Bullock, The Taylors.

COLUMBIA (H. V. Farren, mgr.).—"Uncle Sam's Belles."

HOWARD (Jay Hunt, mgr.; agent, direct).—"Watson's Burlesquers." In house bill—Blue Ribbon Trio, The Coopers, Lottie Dwyer, Tom Smith, St. John and Caprelli, Little Tower, Laura Deane, John Mahoney.

GAIETY (Geo. H. Batchelor, mgr.).—"Bryant's Extravaganza."

PREMIER.—M. p. Davy and Hall, Nora Bailey, Cutter and Gillespie, Wm. Healey.

### PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—"The circus and warm weather reached town the same day this week and the house, with the others, suffered. Mack, the advertised headliner, did a graceful flop, leaving it to the other and more familiar acts on the bill to carry the show. Nat M. Willis was there with his usual supply of laugh-winning "rags," pulling down a big share of the honors. Lillian Shaw made a good race out of it with her usual and easily held her own with her character songs. She had the house in an uproar with "Sadie Salome." The Duffin-Redcap Troupe put over a solid hit with their capital casting feats. Sammy Watson and his farmyard troupe did nicely. Watson secured a great deal of genuine comedy out of this act and has won a top place among stage novelties. James Lucas has his first showing here, being warmly received. The appearance of those concerned in the act of the De Haven Sextet goes a long way toward carrying this act through. It is probably eight years since Jimmy Donovan appeared in this city and he has lost none of his popularity or entertaining ability. He and Rene Arnold scored a substantial hit, their breezy style of working winning favor for them despite a

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none too favorable spot on the bill. Ben Beyer and brother gave the show a good start with their comedy bicycle act.

UNIQUE (W. D. Hall, mgr.; agent, direct).—A generally pleasing bill this week headed by the Bramphill Four, which replaced Penn and Rafferty, who failed to appear. The four are colored and have framed up a musical act which should be in demand for the smaller time. The music is good, especially on the brasses. There is a draggy spot where one of the four indulges in an effort to be funny. Unless something happier can be thought out they should stick to the instruments. One of the three men and a woman have a song in which the others add instrumental parts for the finish, making a good number out of it. The minstrel band finale is not so much. There was plenty of music and singing besides this act. E. King Cassidy did very nicely in a straight singing number. Then there was George Offermann, who is almost a permanent fixture. Offermann retains his comedy efforts on

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the orchestra and has added "song-plugging" this week. He seems to be a favorite here and got his share of the rewards. Virginia King is also a singer; that is, she sings and might do well enough with songs that can be appreciated by those who frequent the picture shows. Those used now are misplaced. It might help to change anyway. It took the usual stage card and a lantern slide to announce Mabelle Helen Welrow, the former not being large enough. Miss Welrow is a nice looking little girl and plays a cornet fairly well. She seemed bashful and amateurish, but was well liked. Hughes and Cole took down a liberal share of the laugh-winning laurels with a travesty act in which Cole's handling of the comedy helped considerably. He dug pretty deep for a song, but it went through with the aid of a little stepping. The Sisters Parsons are a pair of harmonizing blondes with harmony apparent everywhere in their voices. The girls look well, however, and with something better than the red fire song for a finish will pass along nicely. The Ben Franklin Trio scored strongly. They were big favorites at Dumont's and repeated here. The youngsters are cute. Rensetta and Lyman put over a lively comedy acrobatic act which pleased. One is a lively soubrette and is a

strong foil for the comedian. The Kaml Kibri Japs pleased with some acrobatics, familiar, but well handled. The pictures won their share.

LUBIN'S PALACE (George Bothwell, mgr.; agent, William Morris).—This week's bill reached a good average, there being a few weak spots in its make-up. The Gotham Comedy Four was the big name feature and their singing pulled them through in good shape. The comedian overworked the borrowed stuff until he grew tiresome. Even a little would be plenty the way he uses it. Langdon and Cogswell have a character sketch which amused the Palace patrons. Blanch Le Vigne made her first appearance as a single entertainer. She was formerly one of the Nonpareil Trio. A poor selection of numbers lessened her chances, but her voice won her some favor. With the right material she will do. Evans and Evans are a pair of clever steppers and have worked out a capital routine of change stuff. These boys have a fault which seems common in the smaller houses, that of making poor exits. It's a bad habit and should be checked. Pinard and Manning offered a musical act, but only by weak comedy. The men play well enough to forget the rest. The Terry Twins dulish their act with burlesque boxing which almost saved them. The opening talk is poor. Bancroft and Griffiths, a neat looking team of girls, pleased with their dancing. Grace Orms won a liberal share of the honors with a couple of songs and some talk which she put over in good shape. Andy McLeod did nicely with his familiar turn, unchanged in many years, and James Herbert sang with colored slides. There were several interesting pictures.

PARK (Thos. Dougherty, mgr.; agent, M. W. Taylor).—Conser's Dog Circus, Margaret Arnold, the Ballo Brothers, the Tiches, Loretto and Lamont, J. Kennedy, Ill. songs and m. p.

GRAND OPERA HOUSE (G. Metzel, mgr.; agent, M. W. Taylor).—Abachi Arabs, the Beterbrooks, Three Madcaps, Breakaway Barlows, Saunders and Cameron, m. p.

LIBERTY (R. H. McFarland, mgr.; agent, U. B. O.).—The Funsters, The Ernests, Road and St. John, the latter replacing Burke's Dogs, failed to appear; the Lucifers, m. p.

GIRARD (W. Miller, mgr.; agent, M. W. Taylor).—Aerial Laportes, H. M. Price, Shelly Trio, m. p.

NOTES.—May Walsh will sail for England on 22, closing with "Fads and Follies."—The Standard, which has been running pictures and vaudeville, closed Saturday night.—The Girard Avenue, a popular price house, joined the fold this week.—Eddie Shayne is booking some stage cards for the summer stock burlesque season, which opens at the Gayety on 31.

### ST. LOUIS

By FRANK E. ANFERGER.

FOREST PARK HIGHLANDS (J. P. Tippet, mgr.).—For the second week of the season there is a well-balanced bill. Robert, Haynes and Robert, please; Leick and Keith, cornetists, are gifted; the Lafayette-Dumont Troupe, tumblers; McCauley and Conwell, dancers, and Piquo, comedy gymnast. Caroline Ehrmann, a St. Louis soprano, is the soloist of the week with Cavallo's Band.

COLUMBIA (Frank Tate, mgr.; agent W. V. A.).—Maggie Cline, not here for several years, headliner. She is still great. Others on the long bill are the Bison City Quartet; Trovillo, ventriloquist; Frances Maurer Trio, sketch artists and new here; Kudara, Japanese manipulators; Grace Cummings and Co. in "A Mail Order Wife," full of laughs; Laura Buckler, character comedienne, and Charles Ledger, introducing his original "Flying Dutchman."

STANDARD (Leo Reichenbach, mgr.).—"Broadway Gaiety Girls."

GAIETY (O. T. Crawford, mgr.).—"The Casino Girls."

NOTES.—Lyman Howe's pictures follow Mrs. Fiske at the Garrick Theater and will wind up a successful season under the management of Dan S. Fishell.—"Debutante B. Bonds," a play by Edwin B. Pope of St. Louis, was given several productions at the Grand Opera House this week. A big musical festival, with Walter Damrosch and many opera stars, including Olive Fremstad, Louise Homer and others, drew packed houses to Coliseum Sunday, Monday and Tuesday.

### ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris, show; agent U. B. O.).—Hilla Spang and Arthur Forest in "A Bird and a Cold Bottle"; Waterbury Bros. and Tenny, hit; Martini and Maximilian, comedy illusionists, went big; Milt Wood, dancer, excellent; Edwards and Ward, good; Mile. Valeska, songs, good; Robin, tramp juggler, good. SAIYOV (Harry Brown, mgr.; agent, Louis Wesley).—Marr, Hampton and Co., in "The Melodrama"; Lloyd and Whitehouse, went big; Anthe Brothers, comedians, good; The De Muths, dancers, good; Dorothy Glenton (New Acts);

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Chorus.  
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Up in my aeroplane.  
To win you I'll try  
Up in the sky.  
But if I plead in vain  
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UP! UP! UP! UP!  
Up into Mooney Town,  
But if you say "Yes,"  
'Twill be time then, I guess,  
To come Down, Down, Down.

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DAYTON, O.  
VICTORIA (F. Raymond, mgr.; agent, Cassin Co.).—Jack Hawkins and Co., good; Ethel Glicker, big applause; Three Olivers, good; Tom Powell, hit.—NATIONAL (J. V. Holley, mgr.; agent, United Amusement Co.).—La Auto Girl, very good; Rocco M. Luzzi and Carmen Le-

belle, good; The Varnella, clever; Irv. Clous, pleasing; Capt. Nat Bessler & Co., big hit; "Hodge," horse, applause.—LAKEVIEW PARK (J. Kirk, mgr.; agent, Gus Sun.)—Johnson and Kew, good; Osborne, pleasing; Jack and Sinclair, fair; Delapponne, very good. R. W. MYERS.

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KLINGA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Ott, Nelson and Stedman, good; La Belle Troupe, hit; Emily Francis and Co., good; Hill and Ward, s. and d., clever; Kessley's Marionettes, amusing; Ben. F. Hilbert, good.—BIALTO (F. W. McConnell, mgr.; agent same).—Jamison and Leach, Rubin and Mapes, Loretta Fawn, Cora Cherry, Mae Collins, Marie Bell, Max Bruno, Cora Bialto, strong, bill.—HAPPY HOUR (Ira Van De Mark, mgr.; agent same).—Mae Evans, Paul Holcombe, Burt Ferguson and Francesco Donegani.—GRAND (B. J. Toole, mgr.; agents, Verbeck & Farrell, Oil City, Pa.).—Culner and Berkley, Richard Carleton, m. p. and ill. songs; entertaining. J. M. BEERS.

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FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; Shesdy's Vaudeville; agent, Joe Wood, Inc.).—J. Harry Brown, "The Village Doctor," a hit; Lee Brothers and Allen, s. and d., very good; Fiddler and Shelton, colored entertainers, good; The Sisters Cardinale, dancers, excellent; Davis and Hazelton, "Assassins of Sorrow," very good; Rosa Noyon, trained tropical birds, one of the best.—BIJOU (Louis Boas, mgr.; agent, direct).—M. p. and the following vaudeville: Turner Brothers, acrobats, good; Chas. Hale, comedian, very good; Ethel Carpenter and Co., comedy sketch, a hit; Williams and Rose, dancers, excellent.—PREMIER (Louis Boas, mgr.; agent, direct).—M. p. and the following vaudeville: Jack Mendelsohn, comedian, good; Howard and Flint, dancers, very good; Young and Marks,

dancers, good; Alex. Wilson, comedian, well applauded.—PLEASANT STREET (Jas. Mason, mgr.; agent, direct).—Sylvia Croore's Burlesquers with the olio: Ray Marshall, singer, good; Manuel Perry, female impersonator, excellent; Chagnons, s. and d., good; Mason and Doran, held over. E. RAFFERTY.

FT. WATNE, IND.

TEMPLE (P. B. Studer, mgr.; agent, W. V. A.).—"The Substitute," with Elida Thomas and Lou Hall, headliners, big hit; Burnett and Majors, comedienne, very good; Joe. Callahan, impersonations, fine reception; Jno. and Jessie Powers, s. and d., excellent; Stephen Grattan and Co., pleasing sketch; Sandberg and Lee, sidewalk patter, many laughs; Ilda Schnee, ill. songs, good. H. J. REED.

FORT WORTH, TEXAS.

MAJESTIC (T. W. Melody, mgr.; agent, Interstate).—Murray K. Hill, pleased; Carr Trio,

Whitehead and Grierson, good; La Petite Laurie, very good; Mascagns, Warren and Blanchard, Geo. A. Beane and Co. in funny playlet. F.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Sansone and Deilah, very good; Mr. and Mrs. Allison, went well; Chas. B. Lawlor and Daughters, songs, good; The Brittons (colored), scored; Edwin Holt and Co., in delightful little comedy; Carlin and Otto, German comedians, caught the laughs; Appale's Animals, big hit.—HIPPODROME (A. L. Roumfort & Co., mgrs.; agent, M. Rudy Heller).—Rem Brandt, cartoonist, entertained; Yackley and Bunnell, musical, hit of bill; Frink, George and Co., comedy skit, went well. J. P. J.

HARTFORD, CONN.

POLI'S (G. N. Hanccomb, res. mgr.).—Dixon Bros., novel musical act, pleased greatly; Arthur Rigby, minstrel comedian, very good; Edwina



Trade Mark

# BIOGRAPH FILMS



Trade Mark

Released May 10th, 1909

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This is a very funny, high class burlesque, and different from anything ever before attempted. It shows a party of Frenchmen at the club, and one resents the putting of an olive in his cocktail. They meet on the field of honor, where a duel to the death is imminent. They are attended by a corps of trained nurses and undertakers, who are not called into service, as it is a bloodless though funny contest.

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This is unquestionably the most beautiful motion picture story ever portrayed, dealing as it does with a subject of the most profound nature. The atmosphere is that of sanctity, and there is not a harsh nor discordant note in its entire length. Beautifully yet consistently staged, convincingly acted, and handled with a delicacy seldom if ever equalled in picture productions, it becomes the very acme of the art. This is emphasized by superb photography. The story tells of a widowed mother of two children, a boy and baby girl, who is forced by poverty to leave the baby on the doorsteps of a wealthy banker. The poor woman takes off one of the baby's shoes before leaving it, and, returning home, dies clutching the tiny memento in her hand. The parish priest takes the boy as well as the little shoe. Fifteen years later the girl, grown into womanhood, imagines the banker and his wife her parents, while the boy is, preparing for Holy Order, both ignorant of each other's existence. A runaway in the park is stopped by the boy, and a friendship of the girl, who was the victim of the runaway, and her rescuer, ripens into love. They are about to be married when the revelation is made, through the little shoe, they are brother and sister. The girl becomes a nun, while the boy becomes a priest, finding "The peace that passeth all understanding."

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The acme of original, realistic manikin manipulation, much copied but unequaled by insignificant, miserable imitators

I don't usually take notice of absurd twaddle, but must really contradict a few of Mr. Deaves' claims to originality. In his very modest statement he makes himself the inventor of everything in my act. For unblushing affrontery this person, whoever he is, undoubtedly takes the cake. He claims he is the originator of the "smoking figure." Jewell's Manikins had the "smoking figure" twenty years ago, and it has been used in this country for the past five years. My father, the late John Holden, used the "smoking figure" forty years ago, the same applying to the cake walk,

of which Deaves is the inventor, if you choose to take his own word for it. He says he has worked it for eleven years. It's a pity he can't show better results, for, until I saw his act a little while ago, I never thought anything in my line of work could be done so badly. No doubt he took this method of getting a little advertising. I am sure no one will want to steal his "rubber neck," of which, I have no doubt, he is the inventor.

JEWELL'S MANIKINS rest on the skill of manipulation and not upon crude burlesque.

**Mrs. Jess Jewell, Proprietress**

**Booked Indefinite**

**Direction, Pat Casey**

Barry and Co., very amusing sketch, well received; Viole Daly, good dancing act; Bert Levy, sketch artist, unusually good; Empire City Quartet, excellent singing; Selbini and Grovini, novelty juggling, good. **AL. D.**

### HAVANA.

**PAYRET** (Frank Costa, mgr.)—Week 26: Raul Delmoute and Co., repertoire of Cuban character sketches, very good; Amalia Molina, Spanish singer, still popular and always a favorite; Francis and Francisco, knockabout act, took poorly. **ACTUALIDADES** (Eusebio Ascue, mgr.)—Les Chimentit, vocal phenomenon, always well received; Jati-Indra, Oriental dancers, take very well; Ettore Petrolini, Italian duo, well received. **MARTI** (Adot Co., mgrs.)—Novoa and Lima,

s. and d., good; Las Argentinas, dancers, take well. **MOULIN ROUGE** (Alfredo Misa, mgr.)—La Belle Chelito has become the hit of the town; she and her company of players are striking the top notch of popularity. **NOTES.**—The National will close to-day, after which the company at present there will make a tour through the Island. **Mimi Aguilas**, the great Italian tragedienne, will begin a short season next week. **Narciso Lopez**, of the National management, left for New York last week to attend personally to the Italian actress's trip to this city. **ROCKY.**

### HAZLETON, PA.

**FAMILY** (Harry Knoblauch and Harry Hersker, props; agent, U. B. O.)—An excellent bill. The Kramers, comedy, good; All, Hunter and All,

grotesque, very good; E. J. Appleby, banjoist, excellent; Baxter and Leconda, comedy couple, good; Ruth Wright, Ill. songs, excellent. **PALACE** (Joe J. Laughran, prop. and mgr.; agents, Sullivan & Conditine).—Vaudeville at 5 and 10 cents. The Musical Toya, very good; Altus Brothers, club swinging, best ever; Tony Baker, comedian, good; Cycling Burlettes, very good. **RAY T. DRUM.**

### MT. CARMEL, PA.

**MAJESTIC** (J. V. Schack, mgr.; agents, Norman Jeffery and Bart McHugh).—Alexander and Watson, circus; "My Wife's Birthday"; John F. Burke, John H. Price and Carrie Burke, in comedy and dancing; Cook and Welgant, s. and d.; Mabel Herbert, singing comedienne. **L. G.**

### MUMFEE, IND.

**STAR** (Ray Andrews, mgr.; agent, Gus Sun)—The Hallman and Weber Trio, singers and character change artists, good; Al Wilson, comedian, took well; Margaret Newton and Co., musical comedy playlet, received applause; Frank Gray, Ill. songs, good; The Bannan Troupe of Club Jugglers, hit. **GEO. FIFER.**

### PATERSON, N. J.

**EMPIRE** (H. J. Bruggemann, res. mgr.; agent, U. B. O.)—Last regular bill of season, Billie Burke's Big Show. "Uncle Tom's Cabin," tabloid version in five scenes, fine; The Keatons, big hit; Clarence Wilbur, popular; Maurice Wood, imitations, pleased; Joe Jackson, good comedian;

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501 WELLS ST. CHICAGO, ILL.

Rogers and Dealey, good; Carney and Wagner, s. and d., good.—NOTES.—Beginning Monday, May 10, Bruggemann's Empire will inaugurate popular-priced vaudeville and moving pictures to continue during May, June, July and August, three shows daily, matinee and two in evening, change of numbers twice weekly and of pictures daily.—The Lyceum, which up to last week was handling "legitimate," has gone into the vaudeville and m. p. business for the summer. VAN.

### SANDUSKY, OHIO.

SANDUSKY THEATRE (O. S. Hathaway, lessee; R. P. Stoddard, mgr.; agent, Keith Cleveland Agency).—Half week, April 28: Laypo and Benjamin, acrobats, good; T. J. McGulre, one-legged dancer, good; Georgia Ingalls, singer, very good. Half week, May 3: Alton R. Robertson, baritone singer, headliner, very good; Grdina, magician, good; Archie Clarke, musical act, good; Prof. John Robinson, good.—THEATRIUM (Charles Reark, mgr.).—Helen Bandes, in German songs, very good; m. p. and ill. songs.—ROYAL (Carl Bitzer, mgr.).—M. p. and vaudeville: Battling Boy Blenier, in Poses of Famous Fighters, a big hit; Theresa Winkler, violinist, good; Mr. Bitzer, ill. songs, very good. DOC.

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### SEATTLE, WASH.

ORPHEUM (Carl Rieter, mgr.; agent, direct).—Week April 25: Dierckx Brothers, athletes, much improved since last here; Marshall P. Wilder, scream; The Lulu-Beeson Trio, "A Night in El Paso," a hit; Countess Rosal and Paulo, "During the Performance," fine; Lillian Burkhardt, great; Flo Adair, assisted by a lad in the audience, strength of the act is in the singing of the boy, who has a marvelous voice; Coe and Boyd, very good.—STAR (F. H. Donnellan, mgr.; agent, S. C. direct).—Week April 25: Count De Butz and Toswell, cyclists, headliner, very clever; Sydney Grant, monolog, hit; Mr. and Mrs. Arthur Forbes and Co., "A Wild Rose," great; Harry Borgoyne, English coster singer, fine; Zay Holland, violinist, favorite; Soana, impersonator, very good.—PANTAGES (Alex. Pantages, mgr.).—Les Apaches de Paris, headliner, a very clever act; Paganini's Ghost, fine; May Duryea and Co., "The Impostor," great; Anita Primrose, hit; The Franks, cyclists, very clever; Arthur Elwell, ill. song, very good.

### SHENANDOAH, PA.

NEW O'HARA (J. W. Major, res. mgr.).—A season of vaudeville was opened here Monday. The bill: Etta Hyland and Little Ethel, royally welcomed; Emma Francis, soubret, warmly received; John F. Burke, John H. Price and Carrie Burke, comedy, laughing hit; John D. Jenkins, ill. songs, good. JACK THUME.

### SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 25: Rosalia Caselli's Dogs, headliner, but bill so good there is little choice; Wells and Sells, comedy acrobats, open; Dorothy Drew, singing, pleased; Thos. H. Ince and Co., in "Wise Mike," won applause; Coombs and Stone, very good; "Sunny South," scored heavily; Post and Russell, dancers, good.—PANTAGES (E. Clarke Walker, mgr.; agent, W. S.).—Week 25: La Lole Helene in "Cleopatra's Death Dance," week's feature. The most daring act attempted this season. McGloia and Shelley, dancers, good. Pedersen Bros., acrobats, fair. Dan J. Harrington, ventriloquist, good; Five Musical Lovelands, pleasing; Wm. D. Gilson, singing, good.—WASHINGTON (Geo. Blakeley, mgr.; agent, S. C. direct).—Week 25: Anderson and Burt, open; Kessler and Dunn, good dancers; Burt Sheppard, whip manipulator, rousing welcome; Toms Hanlon, singing, fair; Al Cameron and Co., pleased.—NOTES.—On the afternoon of 8 the T. M. A. will give annual benefit. All of the local theatres will close. Artists from all of the houses will appear.—Natorium Park opened 24. A band concert and dance will be daily features. The Jesse Shirley Stock Co., which has been at the Auditorium for the past four years, will depart during May permanently. It has not been announced what attraction will replace it for next season. R. M. M.

### WASHINGTON, D. C.

CHASE'S (H. W. De Witt, mgr.; agent, U. B. O.).—Bert Coote and Co., "A Lamb on Wall Street," headliner; Irene Franklin, character singing, big hit; Sutcliffe Troupe of Acrobats, good; Ruby Raymond, very clever; Harry Litton and Anita Lawrence, "Just Maricle," favorably received; Willie Westou, character impersonator, good; Raymond and Caverly, German comedians.—GAYETY (Wm. S. Clark, mgr.).—Rose Hill English Folly Co.—LYCEUM (Eugene Kernan, mgr.).—Star Show Girls. E. S.

### WINNIPEG, CAN.

DOMINION (W. B. Lawrence, mgr.; agent, Wm. Morris).—Grace Hazard, "Five Feet of Comic Opera," biggest hit ever scored here by a "single"; Collins and Hart, "Too Strong Men," very laughable; Edouard Bosanquet, violin, exceptionally good; T. J. Keough and Ruth Francis in "The Ward Heeler," very good; Mayme Remington and "Picks," pleasing; Mortimer Bassett, whistler and mimic, good.—HILLOU (Geo. Case, mgr.; agent, S. C.).—Dimitrius Verette Troupe, acrobats, excellent; The Ramsey Slaters, musical, went big; Jack Wyatt and Blanche Rice in "The Unexpected," very good; Mlle. Rialta and Loula Alinta in "The Artist's Dream," vocal, fair; Slater Brockman, youthful impersonator, shows much promise; Frank Petrick, ill. songs.—ELITE (John McDonald, lessee; agent, Geo. H. Webster).—The Brownies, "The Scarecrow," pleasing sketch; McGrath and Paige, banjoists, very good; O. D. Paddock, d. good. HUGH.

### WORCESTER, MASS.

FOLI'S (J. C. Criddle, mgr.; agent, U. B. O.).—L'eaon, Goldie and Lee, s. and d., good; A. O. Duncau, ventriloquist, very good; Gordon, Eldrid and Co., in "Won by a Leg," went big; Charles De Haven and Jack Sidney, dancing, good; Macart and Headford, "A Legitimate Hold Up," great; Coster, Grundy and Co., "The Watermelon Trust," scored big; Gus Onlaw Trio, wire novelty, very good.—WORCESTER (J. Shearn, mgr.).—M. p. and ill. songs, very good; Sandy Donaldson, Scotch songs, well liked; The Burke and Toneyey and Co., musical and singing, good; Alice Nice, comedienne, went big; Maria and Evans, acrobatics, well liked. W. M. SHERMAN.

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business and what to do.**FRANK BYRON, JR.**  
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LESTER**I am at Keith's, Providence, this week.  
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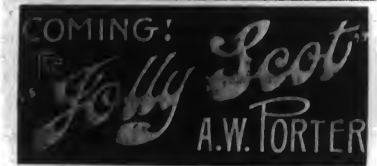
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The NOVELTY Williamsburg  
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JAMES E. DONEGAN, Mgr.

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"A Night in an English Music Hall."  
New York. Morris Time.

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Direction GEO. HOMANS.

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It isn't the name that makes the act—  
It's the act that makes the name.



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DOING WELL, THANK YOU.

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**GRIFF**



THE FACETIOUS  
JUGGLER.  
Just escaping at  
Rochester, N. Y.  
May 10—  
The Colonial, New York.  
That black mark on my  
face is where I got hit  
with an orange.

**Francini Olloms**

A Success on the  
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"R. Indow  
Soo" was  
a big hit  
last week.

Now playing a return date at the Fountain Inn,  
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**Sam J. Curtis and Co.**

In "A SESSION AT SCHOOL."  
By GEO. W. DAY.

Week May 3, Bennett's, Ottawa, Can.

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Care VARIETY'S London Office.

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THE ORIGINAL "DRUNK."



"FOLLIES OF 1904."  
Management, MR. F. ZIEGFELD, JR., '04-'09.  
"Catch Me" in "The Boxing Boat."  
Biggest laughmaker within the oldest memory.

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**MURRAY SISTERS**

Direction AL SUTHERLAND.

**Barry Wolford**

The Typical Typical Tickle Singers.  
Booked Solid until July 1, 1909.  
THIS WEEK, GRAND, SYRACUSE.  
Week May 10, Proctor's, Albany.  
REICH & PLUNKETT, Smart Agents.



**MYERS AND ROSA**

"THE COWBOY AND THE GIRL."  
Western Whirlwinds.  
Originators of the double bow-knot.  
Week April 26,  
Fell's, New Haven.  
Wm. S. Hennessey, Agt.



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FAMOUS

**HEIM CHILDREN**

Touring KEITH  
Circuit

Booked solid until June 11.  
NORMAN JEFFERIES,  
Exclusive Agent.

**AL REEVES' "BIG BEAUTY SHOW"**

Will close my 16th Big Successful Season week May 10th at the Gayety Theatre, Toronto, Can., and will reorganise my big new "Beauty Show" and open early in August, possibly two weeks ahead of the Wheel time. New First Part, Burlesque, Songs, Music, Scenery, Costumes and Electrical Effects.

P. S.—I want to thank the many professional people and Vaudeville Agents who so kindly answered my advertisement in VARIETY, as it would be utterly impossible to answer them all individually, as I had over eleven hundred applicants from all branches of the profession. I also wish to thank the several Vaudeville Agents and Managers for their flattering offers to me to play some big Vaudeville time after the closing of my show, but owing to the fact that I have already planned a six weeks' tour of Europe I was forced to decline all proffered engagements. Thanking you all again, I remain your old friend. Give me credit, boys.

AL REEVES, Permanent Address, Elks' Club, Brooklyn, N. Y.

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# AGAIN I SAY! IS

THIS



NOT

## LEE SHUBERT

Of course, THAT has nothing to do with the matter of my playing

### The William Morris Circuit

but it has at least the desired effect—that of placing you in a sitting posture, in an upright position, and forcing you into an optical bewilderment.

MEANING—You are sitting up and taking notice.

As I expected and intended, my advertisements in last week's VARIETY and Telegraph, have caused no end of comment, pro and con, mostly CON, and in consequence, the following remarks have reached my ears:

- 1.—"The United will have it in for you as long as you live."
- 2.—"Don't be an antagonist. No telling when you might need the United."
- 3.—"You've cooked your goose alright," etc., etc.

To these I will apply the following answers:

- 1.—If I live as long as the United has it in for me I shall have no kick coming.
- 2.—I am not an antagonist, I'm an OPTIMIST. Besides, what is the good of NEEDING? I need a million dollars but a million dollars don't need me. (Get the parallel?)

And then again, you can't (K)NEED DO(UGH) from the LOAF of the United. (Pardon the punning, I've been abroad, you know.)

- 3.—In cooking your own goose you have at least the assurance of ONE good meal.

And to quote one of Georgie Cohan's songs, "If I'm Going to Die, I'm Going to Have Some Fun."

And speaking of that wonderful bit of massive-brained humanity (Cohan), if he only sees his way clear to —, well, I guess I had better wait and see first if I'm lucky.

Mind you, I don't say that I have left the United bereft of the BEST act in Vaudeville, but surely ONE of the best.

If you don't believe it, Come to

### William Morris' American Music Hall NEXT WEEK, MAY 10

and see for yourself. And pay strict attention to my own original conception of the greatest race track character ever conceived or portrayed, namely—

#### "THE PIKER"

(The fearless, dare-devil, dime novel hero of Vaudeville.)

### EDWARD CLARK

and his  
("MERRY KIDDOS")

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**ALWAYS NEW AND EVER DIFFERENT**

**JOE WELCH**

**THE WORLD'S GREATEST MONOLOGIST**

**(THE BEST ACT IN VAUDEVILLE)**

**Miner-Marion Producing Company (Inc.)**

**WE WANT** to hear from **ALL STARS** who have been featured with first-class attractions only and are contemplating entering vaudeville.

Can furnish the act, produce it and guarantee a certainty for a tour of the **LEADING VAUDEVILLE** theatres of America.

**Comic Opera People**, with good voices, who have never appeared in burlesque, can obtain a **season's engagement of 40 weeks** and—no lay-offs. Address

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**(Room 738) 1402 Broadway**

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**New York City**



TEN CENTS

# VARIETY

VOL. XIV., NO. 10.

MAY 15, 1909.

PRICE TEN CENTS.



In Vaudeville under direction of PAT CASEY



By kind permission Messrs. KLAU & ERLANGER and FLO ZIEGFELD, Jr.  
Week May 17, Bennett's, Ottawa

THE QUEEN OF MIMICS

# JULIET? Captures Boston

Boston "TRAVELER" (May 3, 1900) — "Juliet? proves a sensation with startling impersonations of actor folk."—Charles M. Young, Boston "HERALD" (May 4, 1900)—"Juliet?, one of Ad. Newberger's star sensations of the season."

Boston "GLOBE" (May 4, 1900)—"Another star, and, by the way, one of the big ones, was Juliet? She never was herself during her act,

which was a continuous vaudeville show of its own."

Boston "JOURNAL" (May 4, 1900)—"Juliet? (with an interrogation point) is a most pleasant surprise."

Boston "TRAVELER" (May 4, 1900) — "Juliet? captured the audience with her clever impersonations."

Boston "POST" (May 4, 1900)—"Juliet?

imitates celebrities, changing her costumes before the footlights. Juliet? is pretty, pleasing and delighted her listeners."

Boston "TRANSCRIPT" (May 4, 1900) — "Juliet? proved herself worthy of the extensive advertising she has received."

Boston "ADVERTISER" (May 4, 1900) — "Juliet? is a remarkable mimic, imitating celebrities to the life."

Boston "RECORD" (May 4, 1900)—"Juliet? is a wonderful mimic and vaudeville's surprise."

Boston "AMERICAN" (May 4, 1900) — "Juliet? in her series of artistic impersonations was a whole entertainment in herself." "Juliet?, greatest impersonator ever seen here, real hit of bill."—VARIETY, E. L. WAITT, Boston, correspondent.

Returns to Boston by Popular Request May 17

Direction of AD. NEWBERGER

## WELCOME HOME WELCOME THE TWO PUCKS

(THE FIRST ACT DOING HARRY LAUDER IN AMERICA. ASK SIME.)

"MY! HOW THEY HAVE GROWN"

After a tour of two seasons on the Orpheum Circuit and eight weeks on the Inter-State time, just to see "The Sunny South," we have come home for a much-needed vacation.

P. S.—The Biggest Hit the South ever had. Ask Mr. Muckenfass.

MANAGERS: GET BUSY.

Permanent Address, 166 E. 80th St., New York City

## MAY 17, our NINTH release week

AND EVERY WEEK THEREAFTER.

We are pleased to announce that the demand for our films has more than doubled since the first release, and our clients are more than gratified with results.

NOTICE TO INDEPENDENT EXHIBITORS: It has been brought to our notice that certain Exchanges are furnishing the Exhibitors with so-called independent films purporting to come from the

### International Projecting & Producing Co.

DON'T BE MISLED. We will ask every exhibitor to send us the name of the Exchange which furnishes service, and we will gladly inform you if they are handling our goods.

WARNING: There are a number of Exchanges palming off low grade, cheap and shoddy stock. Don't let them tell you they are getting our goods. We appeal to the Exhibitors who have been served with inferior quality films.

ASK THE EXCHANGE if it is giving you the INTERNATIONAL PROJECTING & PRODUCING CO.'S product. If you don't think it is our brand, don't lose any time in communicating with us.

IMPORTANT NOTICE: We have no agent or exclusive Exhibitor. Every legitimate Independent Exchange and Exhibitor is entitled to our output and weekly release. All business transacted direct through the main office.

Place your orders in time to take advantage of weekly release. We are now permanently located in our new, large quarters.

**International Projecting & Producing Company**  
(Suite 712) SCHILLER BUILDING, CHICAGO, ILL.

# VARIETY

VOL. XIV., NO. 10.

MAY 15, 1909.

PRICE TEN CENTS.

## UNITED MAY SHIFT SMALLER BOOKINGS TO OUTSIDE AGENT

**Joe Wood and Friber, Shea & Coutant Talked of as Possible Combination. Big Agency's Spasm of Reconciliation.**

There is great activity just at present in "deals" for bookings over the small time.

During the week overtures were made, so it is said, to the Joe Wood Agency by the United Booking Offices for Joe Wood to handle all the combination vaudeville and picture houses in the big agency in the Wood office. Among the suggestions received by Wood was one that he should remove to the Long Acre building to be in close touch with the United and Pat Casey, the latter having held an interest in the Wood concern.

Casey, however, according to report, withdrew from Joe Wood, Inc., when a difference arose between him and M. R. Sheedy, the president, over the bookings of some houses in New England.

The connection of Pat Casey will be continued, it is reported, if Joe Wood enters into the proposed United deal, without the objectionable houses and without Sheedy, if necessary.

Should Sheedy withdraw, the Sheedy list of theatres and Julius Cahn theatres would continue with him.

On Wednesday Wood said nothing had been decided upon.

Another movement for a consolidation was the combination of the better time on the Wood agency books with Feiber, Shea & Coutant of the Bijou Circuit Company.

This has been discussed between the members of the different agencies, and on Thursday it looked as though something tangible would develop.

Feiber, Shea & Coutant report satisfactory business at the Empire Theatres of A. M. Bruggemann in Hoboken and Paterson. These are the houses reported as having left the United for all times last week, and which were the immediate cause of H. H. Feiber having his resignation accepted as a member of the United's forces.

(Continued on page 12.)

### GETTING A STRONGER HOLD.

Chicago, May 13.

There is a vague sort of rumor that perhaps Morris Meyerfeld, Jr., and Martin Beck will buy out the interest of Geo. Castle in the firm of Kohl & Castle, giving the Orpheum pair a stronger hold on the larger western houses booked in affiliation with the Orpheum Circuit.

Messrs. Meyerfeld and Beck now have an interest in several of the Kohl & Castle properties.

If the Orpheum Circuit should have an "Orpheum" of its own in Chicago, how long before it will have one on the Atlantic seaboard? is the query often propounded.

That "territorial agreement" between the United Booking Offices and the western people has but three or four months to run before it will expire, according to report.

Cincinnati, May 13.

The Enquirer has uncovered another "gigantic deal." This time, and for the eighth or tenth time within the past three months, it is in vaudeville.

The Enquirer's story has all the vaudeville theatres from Cincinnati to San Francisco, north and south, about sixty in all, and worth \$12,000,000, controlled by Meyerfeld-Beck corporation.

The Enquirer says this dwarfs even the large interests possessed by Klaw & Erlanger.

### FLORA ZABELLE WITH ZIEGFELD.

Flora Zabelle has been engaged for "The Follies of 1900" on the New York Roof. Miss Zabelle is the wife of Raymond Hitchcock.

Jos. Abrams, who usually takes an animal character, has also been signed by F. Ziegfeld, Jr., for the aerial production.

### ARCHIE LEVY LET OUT.

San Francisco, May 13.

Yesterday John W. Considine abruptly displaced Archie Levy as the San Francisco booking representative of the Sullivan-Considine Circuit. Levy has been replaced by Reese.

Considine's summary action after the eight years of service by Mr. Levy is severely condemned by the variety profession in the city.

Levy will take an office here, and promises to offer independent bookings of eight weeks to commence with.

It looks like a strong battle to be waged by Levy, and other dissatisfied vaudeville people around here from either of the several circuits, against the Sullivan-Considine side. There may be some connection made between Levy, other independent San Francisco agents and Melvin Winstock, who recently left the Pantages' staff. Martin Cohn has a new northwestern chain.

### POWERS TAKES OLYMPIC.

Chicago, May 13.

Harry J. Powers, of the Powers Theatre, signed a lease for the Olympic Theatre last Saturday.

The combinations formerly playing the Powers Theatre will, commencing next season, be seen at the present Olympic, dramatic stock being then installed at Mr. Powers' own theatre.

Klaw & Erlanger and perhaps Chas. E. Kohl (of Kohl & Castle, who subleased the Olympic to Powers) may be interested to some slight extent in the Powers lease.

The Olympic will be thoroughly overhauled and renovated.

### ROSS LEAVES "FORTUNE HUNTER."

Another star for "The Fortune Hunter" will be engaged by Cohan & Harris, the producers of the piece. It opened at Atlantic City some weeks ago for a preliminary spring center with Thomas Ross at the head.

This week Mr. Ross retired. It is said the firm, after scouring for his successor, have about decided upon Jack Barrymore.

### HAMMERSTEIN HAS "CONSUL PETER."

(Special Cable to VARIETY.)

Paris, May 13.

"Consul Peter," the chimpanzee now appearing at the Folies Bergere, was engaged for Hammerstein's Roof Garden this week by Arthur Hammerstein, who is in the city. The first New York appearance of the animal will be during August. The act will thereafter play for Percy G. Williams, having been booked for thirty weeks in all on the other side.

The salary agreed upon is a record one for an animal act. "Consul Peter" is heavily insured.

The ape mentioned in the cable has caused endless comment on the other side for the past year through his natural mimicry of a human being. "Consul Peter" inaugurated a reign of chimpanzees on the stage.

The Olympia, Paris, under the management of H. B. Marinelli, has had "Mr. and Mrs. X," two chimpanzees, as the attraction there for some time. It was this talked about number at the Olympia which drew King Edward of England incognito to the Olympia while he was awaited at the opera.

### CLARICE VANCE SCORES HARD.

(Special Cable to VARIETY.)

London, May 13.

Clarice Vance, the American singer of "coon" melodies, opened at the Palace on Monday, and scored a big hit.

### DO COUNT FOR ETHEL.

(Special Cable to VARIETY.)

Paris, May 12.

The engagement of Ethel Levey, the American actress and leading figure in the Revue at the Olympia, to a French count is denied by Miss Levey.

### STEINER TAKES RONNACHER'S.

(Special Cable to VARIETY.)

Berlin, May 13.

Gabor (Gabriel) Steiner has taken Ronnacher's in Vienna, and will transform the former music hall into a theatre for operettas.

Ronnacher's has been without a direct head since Arthur Brill died, about six months ago.



# MAYOR McCLELLAN SIGNS VOSS NEW AGENCY BILL

**Buffalo's Mayor Vetoes the Bill. New York Mayor Approves It.**

Wednesday was field day for the actors. In a public debate before Mayor McClellan of New York for and against the passage of the Voss bill amending the Employment Agency Law the artists walked right through the lines of defense put up by the managers' highly paid lawyers. Mayor McClellan signed the bill immediately. Its existence now depends upon Mayor Adams of Buffalo reconsidering his veto.

On Tuesday the Mayor of Buffalo had vetoed the bill after a public hearing Monday and it was said by its opponents that the measure was "dead." Mayor McClellan seemed at first to be of this opinion as well. After reading the title of the bill he said that there was no apparent use in holding a hearing. Assemblyman Voss, who fathered the enactment, however, told the Mayor that he was personally going to confer with the Buffalo executive within a few days and had every hope that he would reconsider his veto. With this in mind Mayor McClellan consented to let the hearing go on.

The council chamber in City Hall was crowded to its limit with those who had come to speak and listen to the arguments. During the hour that was set aside for the presentation of both sides some pretty strong statements were made, and argument waxed warm. The proceedings broke up abruptly in some confusion, the Mayor rapping sharply with his gavel while Harry DeVeaux, of the Actors' Union, and James J. Armstrong, the agent, were engaged in a hot passage-at-arms. Mr. Armstrong had risen to argue against the bill, but the abrupt stoppage of talk by the Mayor broke him off before he had spoken a hundred words.

Among those who spoke were ex-Attorney General Mayer, of New York State, representing a group of agents as well as the United Booking Offices; A. T. Baker, a lyceum and concert booking agent; Harry Mountford and Harry DeVeaux. Maurice Goodman, attorney for the United, was present but did not take part in the discussion. Joseph Buhler, another New York lawyer, was on hand in the interests of grand opera singers and other highly paid entertainers, but did not address the Mayor. An assistant corporation counsel was at the Mayor's side during the hearing, and was several times referred to by the Mayor.

The honors of the set-to were clearly with the artists. It was apparent from the attitude of the Mayor that he favored the bill. Mr. Mayer made a rather poor showing in setting forth the managers' objections to the bill, some of his objections being so profoundly technical that even Mayor McClellan, himself a lawyer, confessed himself at one time unable to follow the drift of the argument. Mr. Mayer gave this point up for the time, but promised to "clarify it in a written memorandum."

Mr. Mayer's efforts were centred upon the section in the Voss bill which provides that the license commissioner or Mayor

shall pass upon contracts between manager and actor (or "employer and employee" as he put it). He said that the actors' societies sought to regulate the relations between employer and employee and pointed out that should the bill become law the Mayor would have to settle the form of contract question, thus forcing upon an administrative officer of the government the duties of a judicial officer and would bring before him questions (presumably the "Sunday" question and those raised by local ordinances) which had not yet been settled by the courts. The Mayor disposed of this by pointing out that the text nominated for the duties "the Commissioner of Licenses or the Mayor."

Mr. Mayer denied that the United Booking Offices was a "trust." "As a matter of fact," he said, "three-fourths of the managers owning theatres and booking attractions through the United Booking Offices of America have no interest in its profits and are not concerned in its administration. Besides which the United Booking Offices is in constant conflict with William Morris, Inc., and does not control the business exclusively."

Mr. Mayer likewise objected to the keeping of a register by agents as required of agencies which secure employment for unskilled laborers. The requirement under the law of an agent vouching for the financial responsibility of managers was hotly assailed. "The point must appear," said Mr. Mayer, "that an agent might with all good intentions commit himself to a libel against a manager by declaring him irresponsible. But even granting that the agent's report would be privileged as a statutory requirement, it would give rise to a trial before the commissioner of an innocent, well-intentioned man on a serious charge."

The lawyer said that instances of actors being cheated out of their salaries were only occasional and isolated.

Harry DeVeaux opened the discussion. He said that all the artists demanded was a fair and equitable contract, which they were not receiving. He cited the case of Jack O'Donnell, who had been sent to the First Slavic Republican Club, Bayonne, N. J., by Len Spencer with a contract which did not even bear a signature. He pointed out that there were no theatrical agents in Buffalo, while there are 138 in New York.

Harry Mountford followed. He said that 97 per cent. of the vaudeville managers of the United States were associated with the United Booking agency and that practically all the vaudeville business of the country was transacted in New York. He declared that the actor had to seek engagements through three separate agents and this system was deliberately designed to mulct the actor of excessive commissions.

He submitted documentary evidence in an effort to prove that one firm of agents (Reich & Plunkett) had asked an act for 12½ per cent., because under the United's

"split commission" ruling the ordinary fee (5 per cent.) would not be sufficient to pay office and other expenses.

Mr. Mountford also read an affidavit in which an act declared an agent offered to handle it only upon payment of \$200 down and 12½ per cent. commission on the salary obtained.

"We very recently received a call for help from twenty-five of our members," said he, "who were stranded in California. Had it not been for our funds they would have been powerless to reach home. These are the sort of contracts our members are forced to do business under. We have record of 500 cases of breach of contract and the courts offer us no relief under the contracts we hold."

All this was in support of the sections in the Voss bill requiring agents to vouch for the managers doing business through them, and as a plea for an equitable form of contract.

Agent Baker aroused some laughter and incidentally did a good deal to further the artists' cause by declaring he "bought and sold actors to the best advantage" (to himself), and if they didn't like it, there were others who would. Later he complained that the Voss Bill would make it impossible for him to conduct his business.

"Well, Mr. Baker," snapped the Mayor, sharply, "why not apply to yourself the same principle you apply to the actor?"

The Mayor had to rap for order as Baker subsided.

— Buffalo, May 13.

Mayor Adam, of Buffalo, returned the Voss Agency Bill to Gov. Hughes on Tuesday bearing his veto. He had listened to arguments for and against it on Monday lasting three hours.

Before the Mayor appeared Simon Fleischman, a lawyer of this city, and Frederick L. Keating, the former Commissioner of Licenses for New York City. Mike Shea, who runs Shea's here, had a seat on the side line, acting as prompter to Fleischman on occasions.

Harry Mountford, Tim Cronin and Denis F. O'Brien represented the White Rats, the society back of the measure. They spoke for the Mayor's approval.

On Monday afternoon it was freely reported the Mayor of Buffalo had vetoed the bill. This report was traced back to the United Booking Offices.

## WANTS MARRIAGE ANNULLED.

St. Louis, May 13.

A suit for an annulment of her marriage to John Archibald Russell has been commenced by Dolly Bremser, a child actress of St. Louis, who was with "The Runaway Girls."

The husband is a son of John Russell, of the Russell Brothers. It is alleged that the son had a lawful wife in Myrtle A. Becker, a professional, residing in New York, before he married Miss Bremser.

The papers in the action recite that Mr. Russell first met Miss Bremser while both were stopping in the same hotel at Providence, R. I. Mr. Russell was then with the Russell Brothers in "A Hired Girl's Millions." Dolly was at another theatre. She dropped an apple in the hotel corridor, and John Archibald gallantly rescued it, returning the fruit to its owner. From that apple incident everything happened.

## WHAT'S NEXT WITH KELLERMAN?

Vaudeville is waiting for the next move in the B. F. Keith-William Morris-Annette Kellerman opera bouffe. Judge Hough in the United States District Court last Monday denied the motion of William Morris for an injunction restraining Miss Kellerman from appearing for Keith from May 3 to October 4, the period covered by a Keith "summer contract."

It is believed the Morris side will take some further steps, legal or otherwise. In his decision Judge Hough expressed himself quite strongly for a judicial officer as to any faith in Miss Kellerman's statements, even when made under oath. B. F. Keith also made an affidavit that the girl had restored herself to him under the former contract at \$300 weekly. (Morris had agreed to pay her \$1,500 a week.) Notwithstanding this Keith affidavit, the Court stated it appeared to him that some consideration satisfactory to Miss Kellerman must have been arranged for.

As a matter of fact there did not seem to be any secret upon the street that the Keith office had appeased Miss Kellerman's craze for money. It was said that a separate contract had been drawn between some one in the United Booking Offices and J. R. Sullivan, Miss Kellerman's manager, under which a sufficient sum was agreed upon weekly to raise the diver's salary to \$750 weekly when in a Keith house, and \$1,250 weekly when appearing in a theatre outside the Keith management.

This agreement or understanding is to cover the entire period of the original Keith-Kellerman contract, which has about two and one-half years yet to run.

Miss Kellerman is playing this week at the Maryland, Baltimore. The Morris people have about \$100 worth of diving suits stored away in the American Theatre. An action in replevin was commenced for the recovery of the property, but that has been abandoned.

There has been much talk this week of new "diving acts." Several pretty young women with alleged exquisite forms as assets have offered themselves to managers and agents. One young girl wanted to illustrate on the spot last Monday in an agency, offering to wager a few hundred dollars that her figure when seen would make anyone forget Annette Kellerman. She was told the proper place to exhibit was in a tank, and the office boys were shoed away from the door.

In his decision Judge Hough said:

"It follows, that under the Keith case Miss Kellerman could, after May 3d, if she cared not for her business honor, work where, when, for whom and at what price she chose with no more threatening danger than a money judgment for breach of contract."

"Consideration of the affidavits in this case, as well of those in the previous litigation, convinces me that neither Miss Kellerman nor her fiancée, Manager Sullivan, has the slightest regard for business honor; indeed, they seem incapable of understanding the obligation of a contract, and if their affidavits were important in deciding any matter of fact I should hesitate to accept the statements of either without ample corroboration. "My own interpretation of the summer clauses in the Keith agreement is that they amount to a possible 'reservation' of defendant. I am of the opinion that this application for injunction must be denied."

## DIVING DURING INTERMISSION.

At intermission time on Hammerstein's Roof this summer, Annette Kellerman will exhibit her several varieties of "dives" in a specially prepared tank, set in the rear of the Roof on what was formerly "The Farm."

"The Farm" will be changed scenically into a miniature Atlantic City beach.

**MORRIS IN TORONTO.**

Toronto, May 13.

No doubt remains but that William Morris has the Majestic Theatre, a former Stair & Havlin house, managed by A. J. Small.

It will be opened in the fall with Morris vaudeville, and will oppose the new theatre of M. Shea's. The first spade of earth for the new Shea house was turned May 6.

**TANGUAY OPENS LONDON "HIP."**

When the remodeled London Hippodrome opens on Bank Holiday, August 1, next, Eva Tanguay will be the feature of the show.

Walter De Frece, the English manager and manager of Vesta Tilley, has engaged Miss Tanguay for the four weeks commencing at that date.

The Hippodrome is managed by the Moss-Stoll Tour of England. The De Frece Circuit books with it.

Miss Tanguay is said to be preparing to sail for England about July 15, and will look about between that time and her Hippodrome engagement.

**\$1,250 FOREIGN ACT.**

Berlin, May 1.

Through the Marinelli London office, the Three Wiesenthal Sisters, a dancing trio from Austria, have been selected to be one of the opening features at the London Hippodrome next season.

The girls have jumped into great favor hereabouts, and their first English salary is reported at \$1,250 weekly.

**CINQUEVALLI RE-MARRIES.**

Sydney, Australia, April 10.

Paul Cinquevalli, the juggler, was married last week to Dora Knowles, a recent arrival from England. The ceremony took place at "Wendover," Darling Point. Subsequently the couple left for the Rickards' New Zealand tour, where the juggler tops the bill.

Cinquevalli had been a widower for about eighteen months prior to his latest matrimonial venture.

**JEFFRIES PACKING 'EM IN.**

Chicago, May 13.

Hundreds of people were unable to secure seats at the American Music Hall this week. On Monday enough people were turned away to fill the house over again. The attraction is James J. Jeffries. He proved the biggest drawing card local vaudeville has had in years. The recent appearance at the Haymarket of Jack Johnson and the repetition of stories in the local newspapers about the colored champion's plans evidently heightened the interest for Jeffries. The undefeated champion declared publicly that he did not care to meet Johnson during his engagement at the American and if he approached him he would show his superiority in a flat fight.

**SUES BLANEY FOR LICENSE.**

New Orleans, May 13.

City Treasurer Briede has entered suit here against Charles E. Blaney for \$400, the amount of the unpaid license for the Lyric Theatre, upon which the melodramatic manager has a long term lease. The house plays stock melodrama.

**TICKET BROKER ASKING \$1,000.**

Chicago, May 13.

The trial this week of Herman Oppenheimer against William Morris, Inc., has been on before Judge Walker in a municipal court.

Oppenheimer, who is a ticket broker or speculator, demands the return of \$1,200 which he alleges was paid to Arthur Fabish, then William Morris' Chicago representative, for tickets to the Lauder show here, which were never received.

The testimony brought out that Oppenheimer, a hotel dealer, had made a first purchase of 600 tickets for \$1,200, which were paid for and delivered. The second payment was made before tickets were received.

The court ruled out all evidence tending to show a connection between the Morris man and Oppenheimer.

Fabish is no longer in the employ of Morris. He was succeeded in the Chicago office during the Lauder visit here by James C. Matthews.

The jury disagreed.

**LEVY-WAYBURN PARTNERSHIP.**

Beginning in September Jack Levy will enter into a partnership agreement with Ned Wayburn and will direct the vaudeville destinies of four new acts to be produced by Wayburn.

**LACKAYE IN SUMMER PARK.**

Chicago, May 13.

Contracts have been forwarded to Wilton Lackaye in New York, agreeing that he shall receive \$2,000 weekly for two weeks to appear at the head of the dramatic company at Sans Souci Park, commencing June 13.

Virginia Harned will open the season for three weeks. Henry Miller will follow the Lackaye engagement.

St. Louis, May 12.

That this is to be a summer season of surprises is becoming plain early and is borne out by the announcement of the Oppenheimer Brothers that they have induced Marguerite Clark, late with De Wolfe Hopper, to forsake musical comedy and appear in the legitimate at Suburban Garden. The plays are not given, but one at least, it is understood, will be new comedy, written especially for Miss Clark. It may be used as a starring vehicle for next season.

Wilton Lackaye is another of the previously announced Suburban stars. He will play three weeks at Suburban, two in former successes and one in a new play.

Gordon Brothers, now with Eddie Leonard, will start off in their own act on June 14 at Henderson's, Coney Island, booked through Jack Levy.

**WEAKENING ON "BLACKLIST."**

Theatrical people are wondering this week if the United Booking Office is weakening on its barring edict of some months ago. One foundation for speculation is the presence this week at Hurtig & Seamon's Harlem Music Hall of Mme. Froelich, the dancer, who played last fall for the William Morris houses, and was accordingly placed on the United's "blacklist." Hurtig & Seamon are affiliated with the United, or are presumed to be. They started a squabble some time ago by booking popular-priced vaudeville into a Rochester theatre claimed to be in opposition to Moore & Wiggins' Cook's Opera House. Moore & Wiggins made a protest against this, but Hurtig & Seamon declined to retire from their position.

Stories were in circulation also this week that several "Morris acts" had been approached and offered contracts for next season if they would supply their own vehicles with different people and a changed name.

This proposition was put up to a skating act and declined.

Other acts "barred," mostly of a grade which do not shine in the electric lights, have been reported as booked for United time during the coming summer. Several are on the lists for summer parks receiving supplies from the agency.

Last week a rather large and new act played at the Maryland, Baltimore, although "breaking in" the week previously at a "barred" and "opposition" house in Atlantic City.

An employee of the United is reported as having said when questioned as to the present life of the "blacklist": "Oh, that is dead. They are grabbing off anything now."

It is also of general report that one or two "United" theatres known as "try-out houses" with the management pretty close to the centre of the United Booking Office, have solicited "Morris acts" to play at the "usual cut."

At the United, it was denied this week that the "blacklist" had lapsed. A rumor about that a well-known "Morris" act held a United contract for twenty weeks next season was also denied. It was said by the United man that this rumor started the reports.

**FRENZIEO QUILTS.**

Frenzieo (Desperado), the "Mad Diver," who was a feature of the "Two Bills" show during its first week at the Garden, left that organization Saturday night permanently. Last week he only performed his dive five or six times. According to one story the management declined to pay a full salary for intermittent services. Frenzieo was not satisfied, and rather than risk the uncertainty of the exhibition, Major Lillie cancelled.

"Frenzieo," said Major Lillie, "seemed to be unwell. It was necessary to leave the act out of the show, and we did not care to give performances without an advertised feature."

At his last performance the diver struck the chute unevenly and was badly shaken up. His body was considerably bruised from the dives he had taken in spite of the leather chest protector worn under the clothing.

Alice Hanson and Anna Miller are now a "sister" act.



**ELSIE ST. LEON.**  
(OF THE ST. LEON FAMILY.)

ELSIE ST. LEON is the pretty graceful equestrienne, a member of the famous St. Leon Family, and herself famed as a daring rider.

The young miss performs on a horse much as ground acrobats do on a stage. There is hardly an acrobatic trick in the ordinary routine that Elsie cannot accomplish while on a swiftly moving animal. Her somersaults while riding bareback are the wonder of the circus profession, she being greatly admired for her execution of this difficult trick for a woman.

The ST. LEON FAMILY is again the feature of the circus ring at LUNA PARK, CONEY ISLAND, for this summer, opening to-day (Saturday) with the commencement of the season at the island resort.

Next fall the family will once more rejoin "POLLY OF THE CIRCUS," where they have been the prominent novelty feature of that highly successful piece of FREDERIC THOMSON'S for the past two winter seasons.

**NEW RULING FOR AGENTS.**

On Thursday there was a report about that a new ruling for agents had been made or would go into effect for the regulation of agents in the "school room" of the United Booking Offices.

The "school room" is on the west side of the suite occupied by the agency. In it are all the desks of the managers connected with the booking place, other than executives.

Heretofore much freedom has been allowed agents in rambling about the room, offering managers acts and holding converse at will.

The new rule is said to restrict all agents to the outer or room occupied by Phil Nash, who will accept their memo. of acts or such other information as they may wish to impart.

Mr. Nash will convey the information or names of acts direct to the managers or submit it to Sam Hodgdon, the general router, who will talk it over with the men who sign the contracts.

If made effective, this rule will preclude the agents from entering the "school room" or going further down the hallway than the entrance to Nash's room.

It is said to apply to all agents, with no exception.

The probable intention of the system is to attempt to weed out the many useless agents who occupy much time and space in and about the offices. Another result may be more communications given over the phone.

**MAY YOHÉ HAS A CHILD.**

Chicago, May 13.

May Yohé, formerly Lady Hope, who has been in seclusion in the west for a year or more, is said to have been secretly married to a Canadian lumberman named Murphy. The secret leaked out when a child was born to her and adopted by a druggist in Portland.

Miss Yohé lived in Portland under an assumed name, seeking a divorce. The last time she was heard from was on the coast playing the vaudeville theatres as a single act.

**WANT THE MORTONS.**

Chicago, May 13.

The Four Mortons are considering an offer to star next season under the management of Mort H. Singer. In the event of their acceptance they will be provided with a new musical piece and the first-class theatres will be played.

**SWAT, THE PEERLESS HITTER.**

"Swat Milligan," the Peerless Hitter of the Poison Oaks, will make his initial bow to the vaudeville public on May 24. "Swat" and his remarkable stunts are well known to all baseball "fans."

Boseman Bulger, who originated him for the New York Evening World, has provided a farce in which Milligan will have the principal role. Frank Stone will play Swat. J. Fred Holloway, formerly with "Mrs. Wiggs," Vienna Bolton, recently with "Paid in Full," and Vaughan Trevor, of "Tom Jones," will be in the cast.

The piece shows a lively baseball game with all its attendant excitement, comedy and tragedy. The climax is claimed to be a sensation.

Mr. Bulger's sketch is under the booking direction of Jack Levy.

**'FRISCO MINSTRELS CLOSE.**

San Francisco, May 13.

The stock minstrels at the American, which opened April 25, closed suddenly on Tuesday, with salaries unpaid.

The company was called "Wilkerson's Minstrels of To-day."

Ella Smith, prima donna of the musical comedy which made up a part of the performance, swore out a warrant against Wilkerson, but it was almost immediately withdrawn. A civil suit will follow against Wilkerson and his backers.

Of the boys in the minstrels, Matt Keefe, Will Oakland and John King will open in vaudeville at the National, this city, next Sunday. Al Jolson and Emil Subers will return to the East.

Lou Anger took part in the musical piece, while in the show there were some "Coast Defenders," particularly Phil Trau and Joe Weston.

**MILLIONAIRE ON "DOPE."**

Chicago, May 13.

"Dope," the one-act play presented by the stock company at the Bush Temple for two weeks, will be booked in vaudeville by J. C. Matthews, of the William Morris office.

The piece is the work of Joseph Medill Paterson, author of the book "A Little Brother of the Rich," and other works. Mr. Paterson is a Chicago millionaire.

The theme deals with the sale of cocaine and juvenile crime crusaders. It teaches a moral lesson. The scene occurs in a drug store.

**COUPLE OF SINGERS STAR.**

Chicago, May 13.

Jimmie Lucas will leave vaudeville to become a star for Mort. Singer next season. Singer will place the young comedian at the head of the road company playing "The Golden Girl."

Bert Baker, who climbed to musical comedy from burlesque, will be featured in the fall in "Honeymoon Trail" on the road. Baker made himself popular in "The Prince of To-Night," now at the Princess.

**BOOK SOUTH FROM PHILLY.**

Philadelphia, May 13.

The southern chain of cheaper priced summer vaudeville theatres secured by Wilmer & Vincent from Jake Wells and Greenwall & Weis, will be booked by Norman Jefferies of this city.

Wilmer & Vincent have been booking their own circuit the past season through the United Booking Offices in New York.

**ORPHEUM ADDING LINCOLN.**

It was announced this week by Martin Beck, general manager of the Orpheum Circuit, that there would be a new Orpheum at Lincoln, Neb., next season. It had been previously given out that Messrs. Beck and Morris Meyerfeld, Jr., had settled upon building at Winnipeg and Duluth, also.

Mr. Beck said negotiations were in progress for a site in Oklahoma City.

The old Orpheum at San Francisco is at present playing combinations, managed by Jacob Greenberg. There has been no plan made for the house for next season.

In Lincoln the Western Vaudeville Association of Chicago is booking acts for the Majestic. Mr. Beck did not say what would become of the Majestic and the W. V. A. bookings after the new house is erected.

**IS TROUBLE BREWING?**

San Francisco, May 13.

It is talked about strongly here that before M. Meyerfeld, Jr., left for the east to sail for Europe, he and John W. Considine had a hot argument over the four theatres jointly managed by the Sullivan-Considine Circuit and the Orpheum Circuit in the northwest.

It has been repeatedly stated here that the agreement entered into by Considine for his circuit with the Orpheum people has continually galled if not worried him.

Under it he is prevented from putting up the fight he would like to do against his opposition, and the same agreement ties the Sullivan-Considine people down in the towns where the four "Orpheums" are located.

The agreement is said to contain a clause that Sullivan-Considine shall not play any vaudeville at over 10-20-30 admission without having the consent of the Orpheum Circuit, and having it booked through that circuit's booking office.

This has caused the Sullivan-Considine Circuit to be placed at a disadvantage all through the west, and especially in cities where it might otherwise have established good paying houses.

**STARRING HOMER MASON.**

Chicago, May 13.

Mort H. Singer, the Chicago producer of musical comedies, has selected Homer B. Mason as the star of the piece, to be written by Hough and Adams for next season under Singer's direction. It will go in rehearsal on Aug. 5. Marguerite Keeler has also been engaged for a leading role.

Mr. Mason and Miss Keeler were under Mr. Singer's management the season ending. It is the first time the manager has selected anyone from his casts for stellar honors.

**GREENWOOD'S N. Y. OFFICE.**

A New York office of the Empire Theatrical Exchange of Atlanta, Ga., has been established by Geo. B. Greenwood, the ruling spirit of the southern circuit represented by it, which controls a great many of the smaller houses in the south.

Mr. Greenwood says the increasing needs of his list require someone in New York representing his interests. Greenwood will remain here for a few days longer.

O. M. Young, of the Atlanta headquarters, will come on to remain as the permanent head of the local branch.

Mr. Greenwood arranged while in the city this week to adopt the White Rats form of contract in his dealings with acts booked through the Empire Theatrical Exchange.

**3 KEATONS' N. Y. OPENING.**

After several years of patient waiting, the Three Keatons (with "Buster") will appear in the metropolis on October 4 at the Fifth Avenue, three days after "Buster" passes the 16-year-old mark.

About two years or so ago the Gerry Society intervened between the Keatons and New York time, causing Joe Keaton to remain in the wilds while playing.

Edw. S. Keller places the "opening" date in New York.

William Morris returned to New York on Thursday.

**ACTORS DEMAND MORE PAY.**

Chicago, May 13.

There is a movement on among the acts playing the small "split week" time in and around Chicago to make a concerted demand for an increase of salary. The demand was to have been made next Monday, but will probably be held off until the return of Harry Ricardo, now attending the national convention of the Actors' Union in New York.

"Quite true," said Harry Ricardo at the New York local of the union this week. "The present minimum scale for acts in the picture houses of Chicago and vicinity is \$20 for singles and \$40 for doubles. We propose to make it \$25 for singles and \$50 for doubles."

"We have been carrying on a consistent campaign for the advancement of the smaller-time acts in Chicago. When these small circuits first engaged our attention the system in force was outrageous. Acts were paid as low as \$12 a week and sometimes played three different houses in a week. By combining into a solid front we forced the \$20-\$40 scale and made it impossible to change bills more than twice a week—three and four-day engagements. There is no more of that in Chicago now. But we are going right ahead with our crusade."

"Our next effort will be to establish four shows daily as the maximum amount of work required of an act. Performances in addition to that will carry an extra compensation. Organization has gained that for the machine operators, and our organization will gain it for us."

"Conditions have improved immensely in Chicago since early winter. Then the market was overstocked with small acts. Now the demand is greater than the supply, and all artists are comparatively well paid."

"During this convention I may try to have a union local established in Cleveland. Conditions there call for regulation. I personally know that some of the picture houses are hiring stage people for as little as \$2 a night and giving them dressing room facilities that are shameful."

**PAID DAMAGES FOR MARRIAGE.**

Willy Mirza Golem and Anna Wichman, formerly one of the dancing girls with Rossi's "Musical Elephants," now at the Garden with the "Two Bills' Show," have been forced by the courts to pay a forfeit because of their marriage.

Judgment was entered against both young people in the New York courts. Miss Wichman contracted to play out the "Two Bills' Show" engagement of 30 weeks. Previously she had made known her intention to marry Mirza Golem, and a contract had been drawn between Mr. Rossi and the prospective bridegroom, in which the latter agreed to pay any damage sustained by the elephant trainer in the event his bride-to-be left the act before the expiration of her contract.

Several weeks ago Miss Wichman quit the elephant act and the pair sailed for Europe. Mr. Rossi, through his attorney, M. Strassman, thereupon took the claim into court. Judgment was given for \$130 against the wedded pair.

Morris Meyerfeld, Jr., and his family will leave for Europe May 15. Mr. Meyerfeld reached New York this week.



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Mattie Keene and Co. will appear at the Columbia, Brooklyn, next week in a new sketch written by Justin Adams, named "An Irish Aristocrat."

The Casino, Asbury Park, opens to-night (Saturday) with pictures. Towards the end of June vaudeville starts. Walter Rosenberg is the boy behind.

Clarice, formerly of the 3 Lelliotts, has arranged a single musical turn of the classical variety for vaudeville. Edw. S. Keller will attend to the placing.

Mabel Barrison will leave for Chicago with "The Blue Mouse." The show opens there May 24. A "No. 2" company proposed for the west was declined.

William Hammerstein proposed to Howard and North that they play both their acts this week in his house, but the team decided to give only one, their latest.

Harry K. Cole, son of Princess Chinquilla, has recovered from a dangerous attack of typhoid fever and will be taken to his mother's home at East Liverpool, Ohio, on Monday.

Alexander Fischer has had his face

shaved all over, which cost Alex his mustache, which no one liked, anyway, but Alex, and now Alexander looks as nearly human as Alexander can.

A "No. 2" "Soul Kiss" company will be organized by the Mittenhal Brothers after that firm sends out the first troupe on the road next fall. The second will start about October 15.

Henry Rosenberg will pass the time between June 1 and Oct. 1 in Europe. Respectfully submitted to Hurtig & Seamon, who will keep on paying rent for the Metropolis just the same.

The Fulton, Brooklyn, closes at the end of next week. Since the music hall policy of fourteen acts was inaugurated early in April the house has shown a decided improvement in patronage.

Matthews and Ashley start over the Orpheum Circuit June 15. They will return to the east during January, appearing in New York then with a new act named "Around the World in 15 Minutes."

Alex. Carr has been placed to open at the Palace, London, on Aug. 12, through the Foreign Department in the Morris office headquarters, now in charge of George O'Brien, who succeeded A. G. Goldberg.

The Orpheum, Yonkers, has put out the summer admission scale. It is five and ten, for four acts and pictures, without a "split." The Orpheum's former running mate at White Plains is now a stock house.

The Temple Quartet is a recent vaudeville organization, the members having previously appeared with "A Night With the Poets." The act opens in Detroit Monday under the management of Edw. S. Keller.

Mr. and Mrs. "Charley" Harris and their twin daughters, Fargo and Dakota, open about the first of June on the northwestern time of the Alex. Pantages Circuit. They will remain west until October.

Jimmy Dunedin (Dunedin Troupe of cyclists) and Maudie Banvard (Six Flying Banvards) are engaged to be married. The couple and their parents are correspondingly happy. No date has been set for the event.

Rice and Prevost will once more, for the tenth or fifteenth consecutive season, grace the opening show on Hammerstein's Roof. Willie has become a fatalist, as far as that act and the first week on the Roof are concerned.

Harry P. Tighe and Helen Cullen-Whitesides, both late of "The Golden Girl" in Chicago, are arranging a vaudeville number of six people, themselves included. It will show in a couple of weeks with Edw. S. Keller at the helm.

"The Candy Shop," now at the Knickerbocker, New York, is listed to open at the Studebaker, Chicago, August 1. Rock and Fulton may lead the production at the termination of the New York run, returning to vaudeville in the fall.

Gertrude Hoffmann will sail for Europe in about two weeks. Miss Hoffmann and the vaudeville managers could not agree upon terms. Two thousand dollars weekly was the figure set by the imitator. She would not budge from it.

Prof. Carl Fullerman, of Houston, Tex., has presented Evie Puck, of the Two Pucks, with a bust statue of herself, made of wax, valued at \$500. The young couple have returned to New York after several months of playing in the west.

The Howard Atheneum, Boston, closes week of May 24. Jay Hunt will sail for Europe shortly after that date. Phil Hunt, his brother and booking agent for the Howard, will likely cross the water this summer for a pleasure trip.

The Annex Hotel, a popular place with artists visiting San Francisco before the earthquake struck the Golden Gate, has been reconstructed and opened with the new Orpheum, rebuilt on the site of the old house. The Annex is next door.

"The College Girl" with a company of nine principals and sixteen chorus girls is playing a tour of Aix-Domes in the southwest, having opened at Coffeyville, Kans., last week. The company furnishes the complete bill in each place played.

Carter De Haven will start in with his new act at Ingersoll Park, Des Moines, May 30. He will be supported by Leona Pam and Lillian Rose, Flora Parker (Mrs. De Haven) having been forced to retire from the stage by her physician's orders.

Florence Todd joined the Edmund Stanley Co. in Pittsburg, Pa., Monday, taking the soprano role in the operetta. Miss Todd is a pupil of Jean De Reszke, having been in the same class with Mrs. Charles Dana Gibson and Mrs. Maybelle Gilman Corey.

Cook's Opera House, Rochester, closes the season June 5. It will reopen in the fall with vaudeville and continue until the new theatre of Moore & Wiggins, in that city, is completed. No disposition beyond that date has been made for Cook's.

Bedini and Arthur will spend two weeks in vaudeville. Jean Bedini sails May 17 for the other side, returning to appear at Hammerstein's July 6. Mr. Bedini has about two ounces of diamonds presented to him by Sam A. Scribner in the form of a monogram.

Princess Rajah, the snake dancer, is playing her second week as a special attraction, engaged by Hyde & Behman. This week she is at Pittsburg. The bookings are entered through Aaron Kessler. Rajah will return to Hammerstein's on the opening of the roof season.

Liebman, the former musical director of the Grand Opera House, Syracuse, is now conducting at the Columbia, Brooklyn. The Columbia's former orchestra leader was William Gaylord, also from Syracuse, where Jules Delmar (who books for the Columbia) once landed for a while.

Ruby Raymond and her "Street

Urchins" will play a tour of the Orpheum Circuit, commencing July 5. Miss Raymond closed a season of forty consecutive weeks at Chase's, Washington, May 23. James M. Hughes and James A. Graham are Miss Raymond's "Urchins."

James Young, who starred this season in "Brown of Harvard," opened at the Maryland, Baltimore, Md., last Monday in the playlet, "When Love Was Young," written by his wife, Rida Johnson Young. He is supported by Catherine Calvert, a former member of the "Brown of Harvard" Co.

This is the last week of the season at the Orpheum, Sioux City, Ia. David Beeher, its manager, will leave the western town as soon as he has put his theatre in order for the summer, coming to New York to take an executive position in the main offices here of the Orpheum Circuit.

Ralph Johnstone, the bicyclist, was injured recently while trying out a new thriller at the Majestic, Lincoln, Neb. Johnstone constructed a special apparatus consisting of a long ladder down which he plunged from a high pedestal, doing a somersault on the wheel while descending. He is now on his way east.

Ed Wynn, the original, will tour the Orpheum Circuit with Al Lee as a playing partner, calling the act "The Billiken Freshman." "Mr. Busybody" will sail forth next season with a new leader under the title of "The New Floorwalker." Wynn also has another production with twelve people in process of preparation. Edw. S. Keller is in charge of all the bookings.

Charles E. Bray, of the Orpheum executive staff, is recuperating at Mt. Clemens, Mich. Mr. Bray's pleasant presence is the sole absentee from the palatial quarters of the Orpheum Circuit in the Long Acre Building. In the "wide open" offices, the first and important person to be seen by the visitor upon entering will be "Charlie" Bray, who, seated in the main room, will discourage undue exuberance by the younger members of the clerical force.

The contract between E. M. Holland and James K. Hackett requires that Mr. Holland be billed equally with the star in the playlet "The Bishop's Candlesticks," which opens next week at the Plaza Music Hall. The Morris office has had paper printed with this stipulation in view. Other members of the vaudeville organization are Jane Burby, Bertha Bartlett and Fred A. Sullivan. A dress rehearsal will be held at the Plaza tomorrow (Sunday) morning.

Nellie Fallon is a pretty swell gal in looks and other things, though Nell does pound a typewriter in Pat Casey's office. The other evening Nellie walked along 42d Street, when a fellow whose principal occupation is "maahing" told Nellie how good she looked to him. Miss Fallon couldn't see him, for since Joey failed to answer the telephone, Nellie has been peevish. The masher trailed along after Nell, but seeing there was no use, he retreated, saying "So long, but remember I'll get you yet."

## BURLESQUE AT LINCOLN SQUARE?

There is a strong report in circulation this week that the Blaney's Lincoln Square Theatre may be in the burlesque column next season. The story is given point by the presence there beginning last Monday of "Follies of the Day," a Western property, for an indefinite run. It was pointed out that this engagement was designed as a test of the drawing power of the house for burlesque, and it was freely prophesied that should the elaborated burlesque show do any amount of business the deal would be closed.

The Lincoln Square is the property of the Miller Bros., a firm of realty operators of New York. It is under lease to Charles E. Blaney for a term of ten years, seven remaining before the expiration of the lease. Blaney is reported to pay \$40,000 annual rent. Should the burlesque people sub-lease the house, it is probable they would take the same terms. In such a case, burlesque men estimate that the shows would have to play to an average of \$3,500 weekly before there would be any profit either to the house or show.

## PHILADELPHIA'S STOCK BURLESQUE.

Stock burlesque will occupy the Trocadero, Philadelphia (Western Burlesque Wheel), commencing May 24 and continuing until the warm weather sets in in earnest.

T. W. Dinkins, the manager of the summer enterprise, has already engaged Belle Travers, John Hart, Abe Leavitt and Charles K. Raymond. D. R. Williamson will be local manager.

William B. Watson will preside over a stock organization at the Bijou, Philadelphia, during the same period and Harry Martell will stand sponsor for a stock organization at the Lafayette, Buffalo.

## LONG "PLAY OR PAY" CONTRACT.

A contract has just passed between Bob Manchester and La Belle Marie, by which the little wire walker agrees to give her exclusive services to that manager for two years, and Mr. Manchester agrees to employ her during the burlesque season. There is no mutual cancellation clause, and Manchester binds himself to a "play or pay" agreement.

Other people who have signed for next season with the "Crackerjacks" are Billy Hart and The Piriscoffs.

## FALKE "POP" MANAGER.

Toronto, May 13.

Burlesque at the Western Wheel house, Star, closed May 8 with "The Fashion Plates" the final attraction.

Charles Falke, the manager of the show, leased the theatre for the summer. On Monday Mr. Falke installed a regime of 5-10 vaudeville and pictures.

## HAYES IN OTHER CHARACTERS.

Chicago, May 13.

When Edmond Hayes appears with "The Travelers," the Western Burlesque Wheel show, next season, he will interpret two types distinctly away from his familiar "piano mover." One is a German, the other a Frenchman.

A new piece or a revision of a farce Hayes played some years ago will be used. The show will be organized and rehearsed in Chicago.

Hayes closed with "The Jolly Girls" at Cincinnati last Saturday.

## SCRAMBLE FOR DATES.

The route sheet of the Eastern Burlesque Wheel has been made out, and most of the managers have been notified of their opening dates. Those who start the season in the west have been engaged in a scramble for bookings in houses between here and their opening point.

The shows will follow each other in the same order as last year. The whole Wheel was moved about six weeks ahead to accommodate the change of route due the elimination of the "southern time," but the succession was left intact.

The tour will probably start Aug. 30, although all the shows will play a preliminary week or two, booked by their individual managers.

## GREENWALL'S PROFITS.

Greenwall's Theatre, recently converted from an Eastern Burlesque Wheel house to a popular-priced picture and vaudeville entertainment, played last week to a total of \$2,000.

It is understood here that Jack Singer, the present lessee, has an arrangement with the owners by which he pays 50 per cent. of the gross takings as rent.

## EASTERN TAKES WHEELING.

Arrangements have been completed whereby the shows of the Columbia Amusement Co. will play the Grand Opera House, Wheeling, W. Va., next season.

The Grand is the property of Charles Feindler. It will be admitted to the Eastern tour by reducing the Columbus house to a three-day stand. The shows will play the first three days of the week in Wheeling and finish out the week in Columbus. Up to now Columbus has played the full week. The Grand has been playing popular-priced melodramas and musical shows.

## GIVE HIM CREDIT, BOYS.

There is on exhibition in the main offices of the Columbia Amusement Co., an extra special rush telegram received Tuesday morning from Al Reeves playing this week at the Gayety Theatre, Toronto, Can. Here it is:

"Sam A. Scribner,

"Gayety Theatre Building,

"New York.

"Toronto greeted her native son with the greatest ovation since the visit of the Prince of Wales. Money talks. Matinee, \$385; night, \$494.

"Al Reeves."

Reeves, by the way, is said to be the only comedian playing the wheel who can address his fellow natives in the forty cities of the circuit with real emotion and practical tear effects.

## LOOSE EASTERN AGREEMENT.

There appear to be several loop-holes in the mutual agreement among the members of the Columbia Amusement Co. The different managers are bound by a compact not to enter into competitive bidding for the services of an actor or act while it is employed by an associate manager.

An acrobatic troupe, however, has lately received a number of offers for next season from Eastern managers, although it is still a feature with another Eastern organization. In one case the bidder offered the act an advance in salary amounting to \$1,500 on the season.

## RED ALL OVER; NAME ALSO.

A man stood on the Hammerstein corner Wednesday evening of this week until a policeman ordered him to move on. "I'm all right, officer," he said. "Let me stay here, will you? I have a new hat and no one recognized me. Ask Willie Hammerstein if I'm not all right."

The policeman called Mr. Hammerstein, who, on reaching the curb, looked at the fellow with the new hat, and said, "If that's Jack Levy, I know him, but you know, officer, my knowing him is no recommendation of good character."

"Well, Mr. Hammerstein," said the policeman, "if you know him, it must be all right, but if you had had any doubts I would have pinched him, for that hat ought to get six months all alone by itself."

The man with the hat was Mr. Levy. After the officer left, Levy removed his new headpiece when everyone recognized him.

"You see, it's this way," remarked Jack in reply to numerous queries why he was trying to disguise himself. "A fellow must make a front, and things are not like they used to be."

"Why, do you know, I just heard that before the Mayor to-day some one said they had an affidavit of a woman who swore I wanted \$200 in advance and 12½ per cent. to book her? Can you beat that? Well, that's why I got the hat. D'ye see? Whoever sees Jack Levy with that hat on will say to themselves, 'Gee, that fellow must have an awful bunch of money or a lot of credit.' I've got the credit all right. Suppose that's too deep, eh? Well, I've got the credit for asking \$200 at a clip. Give me credit, too, then, for being no piker."

"The truth of this hat, though," continued Levy, "comes from a fellow named Geo. Red. He came in my office and asked for work as a pianologist. I said, 'My boy, I don't give work; I'm only an agent. I solicit. I tell the manager what a great act you are, and if the manager believes me you go to work. If the manager doesn't believe me, you go to another agent.'"

"Oh, ho," said the fellow. "That's what a vaudeville agent is?" "Yes," said I, "and you know, bo, I never steered anyone wrong in my life. Why, when we were partners—"

"There's no use going into that, though. I asked the fellow his name again, and when he said 'Red' it struck me."

"I've got the greatest act on earth now. It's called 'Mephisto at the Piano.' Everything red. Man dressed in red; scenery red, curtain red, and all I want is the manager who is red-y to open it. Willie says it's a fine idea, and when I want to book an act with Willie, you can bet your bottom dollar that everything that kiddo says goes with me."

## THE ALICE LLOYD SHOW.

The touring road show with Alice Lloyd at the head, which is to play two or three weeks in the Bennett Canadian houses, opens May 17 in Ottawa.

The program will hold, besides the English singer, The McNaughtons, Emerin Campbell and Audrey Yates, Hess Sisters, Harry Atkinson and Aashi Troupe. May 24 the "troupe" goes into Bennett's, Montreal.

## COMING BERNSTEIN'S WAY.

Things seem coming the way of Freeman Bernstein, the self-satisfied magnate. Mr. Bernstein has an act working on the western time, without May Ward in it. May Ward will head his first show next week at Washington Park, New Jersey. This week the referee in the now celebrated case of "How It Happened to John, the Barber," decided that a judgment was coming to Miss Ward over "The Cash Girl."

Under the judgment, the properties and effects of the piece John, the Barber, and Bernstein concluded to "clean up" will be sold under the hammer when the "clean up" will have been completed.

John, the Barber, is back on the job at his tonsorial parlors on West 45th Street. Bernstein usually goes to Brooklyn when he requires a shave.

The opening bill at Washington Park beside Miss Ward and her "Dreaden Dolls," will be 3 Yoscarys, "Georgia Campers," Fox and Foxie, Girard and Gardner, John F. Clarke and moving pictures.

An attempt will be made by Bernstein during the week to see in the pictures a vision of May Ward sailing over the popular-priced circuits next season as the star of "The Cash Girl," with the original scenery and "props."

## "OLD HALL'S" OPENING FEATURE.

When the "old" Brighton Beach Music Hall opens its season June 7, Irene Franklin will be the featured attraction. This was agreed upon during the week by Arthur M. Hopkins, its manager, and Louis Wesley, agent for Franklin and Green.

Mr. Hopkins has made other engagements during the summer for the top-line position. Among them are McIntyre and Heath, Nat Wills and Bert Williams, while Alice Lloyd will follow the first attraction for the two succeeding weeks.

Dave Robinson of the "new hall" applied for Miss Franklin as his dedicatory, but a cry must have slipped up somewhere.

## BARNEY WANTS SOME CHANGE.

A little change is wanted from Ben Welch by Barney Myers. Barney is a duly licensed agent of the city of New York, authorized to transact the business of placing vaudeville acts.

While engaged in this sometimes legitimate pursuit, Barney secured contracts for Ben Welch to appear in England for thirteen weeks. Mr. Welch had Barney postpone the engagement five times, then Ben canceled.

Barney didn't think this was very clubby, so he called on a lawyer. The legal man served a formal summons on Welch this week for commission for the thirteen weeks' salary the Hebrew comedian won't play.

## TOUGH BOTH WAYS.

St. Louis, May 13.

Lavinia Frankel will not be in the "dimpled chorus" when West End Heights opens Sunday, for she says she is about to sue her husband for divorce, and as the suit would not be tried in St. Louis till October, she will go east, probably suing in New Jersey.



#### PICTURES AT HIPPI.

Cleveland, May 13.

Keith's Hippodrome here will commence on Saturday a summer run of continuous moving pictures. The show will run from 10:30 a. m. until 10:30 p. m. The house will be open on Sunday after 1 o'clock.

#### PLEASURE BAY'S NEW MANAGER.

Joe Wood this week signed a lease for the Pleasure Bay Park Theatre, near Long Branch, N. J. He will operate it as a vaudeville house during the coming summer, booking in an eight-act bill with weekly change. The theatre belongs to the Atlantic Coast Railway Co., and draws from the string of seaside resorts from Atlantic Highlands to Belmar.

The season will open July 2 and continue to Labor Day.

James Madison has written an act for Charlie Emerald (formerly of the Karno Comedy Co.) and Maudie Dupre (late of Seymour and Dupre), who have joined hands.

Beatrice Doane says she is going to enter vaudeville with a comedy sketch by M. Worth Colwell, called "The Child from Pittsburgh."

#### JACKSONVILLE HOUSE STOPS.

Jacksonville, Fla., May 13.

The Duval has been playing vaudeville for a few weeks under the management of the St. James Amusement Co. (supposed to be composed of persons in the United Booking Offices of New York).

The Duval will close in a week or so, and it is said will not reopen under the same management anyway. The long distance from here to New York and the consequent difficulty in obtaining good acts have persuaded the promoters of high-grade vaudeville in Jacksonville to abandon the venture.

#### CIRCUS SEATS FOR CROWDS.

Shenandoah, May 13.

The introduction of 5-10 vaudeville has taken this town by storm.

The new O'Hara Theatre, with a seating capacity of 1,600, has been found inadequate to accommodate the crowds. Last Friday night the large stage was transformed into a circus arena to install more seating capacity. Ten tiers of circus seats belonging to Lowery Bros.' New Olympia Shows were pressed into service. All acts were compelled to work on an open stage.

Harry Whitlock has joined the Joe Wood agency.

#### MILES BUILDING IN DETROIT.

Minneapolis, May 13.

The Miles Theatre will close for the season with high-class vaudeville on Saturday, resuming the William Morris bookings at the commencement of next September.

Mr. Miles has a site in Detroit, just off Woodward Avenue, on which he will erect a vaudeville theatre during the summer. It is said William Morris is interested with Mr. Miles in the enterprise.

#### COMMUNISTS' THEATRE.

A number of merchants in Dugar, Natal, South Africa, are said to have organized themselves into a syndicate and capitalized a theatrical enterprise in order that their town shall not be without a playhouse.

The proposed theatre is not to be operated for profit. Sydney Hyman until recently ran a vaudeville theatre there, but closed it, according to American artists lately arrived from that country, owing to lack of patronage. The business men felt that a theatre in the city was a commercial necessity, attracting as it did people from the surrounding country. These visitors made purchases in the local stores and contributed to the prosperity of the community.

#### LOVER TRIES SUICIDE.

Iowa City, Ia., May 13.

Willard Francis, of the Wolfe, Francis & Gibson Co. tried to commit suicide by inhaling gas in his room Sunday night, it is said, because he was unsuccessful in his suit for May Gibson. He was found laying on his bed in an unconscious condition. He recovered and was able to proceed to Rock Island, where the act is playing this week.

#### AFTER THE UMPIRE'S GOAT.

Chicago, May 13.

Billy Thompson, Jerome H. Remick's representative, thought of a novel scheme to advertise the song, "Let's Get the Umpire's Goat." He engaged two automobiles and three quartets and started for the ball grounds. Upon arriving there, the quartets sang the song. For a few moments it appeared as though the big throng were converted into a singing organization. Even the fans joined in the chorus.

The outburst, however, was checked by President Murphy of the "Cubs."

Jack Owens and Belle Holladay were married March 30. Mrs. Owens is known professionally as "Trixie, the Girl With the Golden Voice."



## ARTISTS' FORUM

Confine your letters to 180 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Edinburgh, Scotland, April 27.

Editor **VARIETY**:

I notice in **VARIETY** that some artist has chosen my name as a stage name, and is working under the name of Friend and Wellington.

This is to let you know that my right name is Alfred M. Friend, and has been the same ever since I had the pleasure of playing my first week at my parents' music hall (234 East 4th Street, New York), where I was born.

Friend and Downing are still together and meeting with terrific success. Don't let this artist lead you astray. Al. M. Friend is still working with Sam J. Downing, and at present they are in England.

Al. M. Friend.

Gary, Ind., May 10.

Editor **VARIETY**:

The hotel thing had too much panic music and closed. Went back to vaudeville. Doing pretty well, thank you.

When the Derby Amusement Co., of Gary, Ind., took a chance, and engaged me to sing (get that "to sing") and manage the house, they found I was manager when I landed on the job, and that I was singing better than ever after the first show, and that I am actually getting away with both jobs since the day we opened.

And Gawd love ye, they have roised me woiges to a toidy sum, and I am filled with contentment, and that's all for Gary, dry town (comedy).

I want to hear from all friends, but ask that those who in the past who sometimes called me "Harry," to address me as "Hughie," my real introduction, and those who keep posted on vaudeville events will not blame me.

Hughie F. Blaney.  
(Manager Derby Theatre.)

New York, May 9.

Editor **VARIETY**:

I will appreciate it if you will kindly state I am unable to reply to all of the applicants for the several positions of my recent advertisement in **VARIETY**.

I have been swamped with mail from that ad. Imagine this: I received letters from 724 electricians, 609 pianists and musical directors, 211 road managers, 42 "speilers," and girls, girls, girls, some with burlesque companies closing, some having played vaudeville, nearly two hundred of them (192), making a grand total of 1,778 letters to date, and still they are coming. I have engaged all help, so please stop the mail if you can, and oblige.

C. D. Willard,  
Mgr. Willard's Temple of Music shows,  
"Dreamland," Coney Island.

New York, May 8.

Editor **VARIETY**:

In **VARIETY** May 1 appeared a communication complaining of the act I have put out under the title of "Daly's Dixie Serenaders."

The act referred to by your correspond-

ent was put together by myself and appeared for the first time at the Empire, Hoboken, October 30, 1905, and continued thereafter as a vaudeville attraction for about two years. I was the originator and builder of the act and its sole owner during the entire period of its activity in vaudeville. The six persons appearing in the act were my employees.

The man Williams, whose letter appeared in your columns, was one of the original participants in the act and so continued until February 18, 1907, when I discharged him. At no time did he have any interest in the act beyond the weekly salary he drew.

In view of these facts, Williams knowingly misstates in declaring that I am trading on the reputation of an old act. The old act was my sole property—name and all—and was known, not as the "Dixie Serenaders," but as "Daly's Dixie Serenaders"—the same title I employ in billing my present act. If any larceny has been committed, it has been done on the part of Williams, who is playing an act under the name of "The Dixie Serenaders," omitting the name Daly from it—which, like the act, belongs to me.

Wm. Josh Daly.

Ripley, Tenn., May 9.

Editor **VARIETY**:

B. J. Curry, of Curry and Anderson, left with the salaries of the people on the bill at the Lyric May 7.

They put up a fake "family quarrel." Mrs. Curry (Anderson) left on the 5 o'clock train with the money bags. Curry opened the house, and while the show was going on took \$12.50, all the money in sight, and left town on the 9:26 to join her in Memphis.

On the bill were Murphy and Ward and Le Vin and Le Vin.

The operator, electrician, doorkeepers, electric light company and hotel all mourn the loss of their various bills.

Mr. Curry is a young man, clean shaven, about 5 feet 6 inches. Mayme Anderson is a tall blonde, large, prominent front teeth.

Percy H. Le Vin.  
(Le Vin and Le Vin.)

### HARRY C. STANLEY TESTIMONIAL.

The following subscriptions were received up to May 13 by the committee having the Harry C. Stanley testimonial in charge:

Grace Emmett	\$50.00
Hines and Remington	10.00
Joe Callahan	10.00
A Friend	10.00
A Friend	10.00
Grace Hazard	5.00
Louis Placus	5.00
W. S. Wright	5.00
Phil Dorset	5.00
Will J. Cook	5.00
Raymond Finley	5.00
Hill and Sylvain	5.00
Ed B. McNally	2.00
R. D. Coe	1.00
Al. Grant	1.00
A Friend	1.00
Edw. S. Keller	5.00

Subscriptions may be forwarded to either H. S. Wright or Harry Mountford at 1533 Broadway, New York.

### PAT CASEY, THE AUCTIONEER.

Baltimore, May 13.

To-morrow (Friday) at Grove Farm, Brooklandville, just outside the city, Pat Casey, the well-known New York vaudeville agent, will sell at public auction for I. B. & Jas. K. Merrymann a herd of Guernsey cows, blooded stock and registered.

Casey is known here by reputation as one of the best sellers of stock in America.

When seen at his offices in the Long Acre Building on Thursday Mr. Casey confirmed the above dispatch, and left New York early Friday morning to take charge of the sale. He was not communicative on his one-day job, but from other sources the following regarding Casey and his auctioneering was learned:

Before Mr. Casey entered actively into the vaudeville end of the show business he was an auctioneer of some local (Springfield, Mass.) repute. Later he became nationally known, having sold 700 head of horses in the largest sale ever held in Cleveland, closing out the string in four days. After that Casey appeared as one of the two sellers engaged for the mammoth sale held by Fasig & Tipton, the large horse dealers, at Madison Square Garden, New York, some years ago.

The Merrymanns, who finally persuaded Casey to conduct their sale for them at Baltimore, were in front of the block on which Casey presided at one time when in the "Going, Going, Gone" harness. He successfully induced one of the Merrymanns to bid against another, unknown to each other, until one of the brothers secured a cow at the "top price" of \$3,100. When the family held a consultation, they voted Casey the best ever.

For the Baltimore sale, the Merrymanns pestered Casey to please oblige for just this once, and the call of the block proved too strong for Pat to resist.

Speaking of auctioneering in Springfield, a friend of Casey told this story of him: "Pat was a crackerjack selling horses. There was a fellow in Springfield named Tom Blanchard, a trotting horse man.

"One day, while Pat was selling, Blanchard drove under the block with 'Helen R.' with a mark of 2:15, pretty good for those days.

"Pat started the bidding, which would have been strong for the mare, and on the second bid held up his hand. 'Gentlemen,' he said, 'you know by the rules of this sale I am obliged to accept the second bid. The second bid has been made. Now, Tom Blanchard, I want to tell you something.

"You got a lot of Springfield people and myself to go up to Albany with you, saying 'Helen R.' had a trot there cinched. After we got there, you said the mare wouldn't start, so we went home.

"That afternoon you won the trot in straight heats, cleaning up on the mutuals (pools) and throwing your friends.

"On behalf of Springfield and as 'hunk' for everybody else who may think the same of you as I do, I declare 'Helen R.' sold to that second bidder, which is a damn sight worse trimming for you than you gave us."

Vesta Tilley will play five or six more weeks on this side.

### MAY COMPROMISE WITH AGENTS.

It is altogether probable that the complaint brought before the License Commissioner against the Park Booking Circuit by the White Rats of America will be compromised by the circuit people agreeing to use the White Rat form of contract in booking fair attractions.

One of the Rats' objections was that the Park Booking people were listing acts in their catalog which they did not have under contract, or which did not exist. Henry Meyerhoff, manager of the Park Co., said this week that he was forced in some cases to substitute fictitious names in the description of acts under his control, in the hope that in this way he could confuse the fair department managers of the United Booking Offices and check them in coaxing away his features under promise of extended park and vaudeville engagements.

Mr. Meyerhoff declared that a dozen or so acts had cancelled contracts with him and had gone over to the other side. Other independent fair agents have declared they were victims this season of the same tactics on the part of the big agency.

A compromise may also be reached with the Reich & Plunkett agency by the Rats.

The connection of Reich & Plunkett with the United Booking Offices through the association of Felix Reich, of that firm, and his brother, in the Park and Fair Department of the big agency has given rise to several rumors and stories.

While Felix Reich was ostensibly in an important position in the summer resort branch of the United, it has been said there that this employment would not be acknowledged until Felix was relieved from the bankruptcy proceedings now against him.

Mrs. Chas. Gilday (professionally Fannie Beane) has been removed from Bellevue to St. Joseph's Hospital (Bronx), New York. Mrs. Gilday is in a serious condition.



THIS IS NOT LEE SHUBERT.

That is the statement which has been staring you in the face the past four weeks. Do you know what it means? It means that the original of the photograph has been mistaken so often for Lee Shubert that, in justice to Lee himself, and all others concerned, he wishes to acquaint you with the fact that the man who looks like Lee Shubert is EDWARD CLARK. "THE PIKER," he of "THE WINNING WIDOWS" fame, appearing on the WILLIAM MORRIS TIME, and having the time of his life.

London, May 4.

The Great Lafayette plays Barrasford's new house, Hippodrome, Keighley, this week.

The Belleclair Brothers and Odette Valery are on the list for the Coliseum this year.

Preston Kendall will in all probability put on a few sketches over here in the halls.

The Harmony Four will probably go over to the States within a month just for a visit.

Queenie Leighton is back on the variety boards with a dandy song, called "Mark, Mark, Mark."

The Grand, Plymouth, and Palace, Dundee, both Rosen & Bliss houses, have closed for the season.

Hetty King has received offers from both Morris and the United for another trip to America in the fall.

The billing for Martinetti and Sylvester at the Empire, where they opened yesterday, reads "An Attempt at Suicide."

A new song about London, written by herself, is being sung by Helen Trix. The London people like both the girl and the selection.

The first luncheon Percy Williams has had in London was with Mannie Warner, of Somers & Warner. That ought to start a lot of stories.

The latest heavyweight champion of England, Ian Hague, lost no time in landing at the halls. This week the fighter is at the Hippodrome, Hull.

"Salome" has been added to his repertoire by Max Waldon, the female impersonator. If Max is wise, he will ramble along with just the ordinary song and dance.

At the Palace Monday, Olive Lenton, the Australian girl, opened with a special setting in which the song, "Harvest Moon" (with a chorus of eight girls) was introduced.

The Oxford and Tivoli are playing to capacity, with the Coliseum also packed right steadily. The depression in the music hall attendance has not struck the West End yet.

The Reddal Troupe of acrobats is perhaps the only act in the world which can not secure a laugh with a seltzer bottle. Last week at the Palace Camberwell, where the act put over some of the most awful slap-stick stuff, they flopped completely on the siphon bit.

With the rumor around that Eva Tanguay will be at the opening of the London Hippodrome, there is a lot of speculating how they will take that American comedienne over here. The odds are in her favor. The date for the opening of the "Hip" as a music hall is set for August 2, a bank holiday in London.

# LONDON NOTES

VARIETY'S LONDON OFFICE.

416 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

It is quite probable that Jenny St. George, of Callahan and St. George, will tour the Continent as a single act some time this year. The team has made one of the biggest successes ever known over here for an American act, but has had some trouble in booking up at their figure. Jim Callahan says that a rest will do him no harm.

Mme. Albani appeared for the first time in the West End vaudeville at the Holborn Empire last week. Half the Holborn crowd would not accept the once great singer seriously; the other half paid tribute to her former fame. Although it does seem that Albani as a singer is through, she topped the bill, and packed the house nightly—the managers' idea of greatness, anyway.

This week's arrivals have been many from the States. Clarice Vance arrived. Seasick all the way across. Miss Vance was not over the effects of the rocking the day after the boat arrived. Percy Williams is here looking very much sunburnt and also very well. Katherine Miley, Dick Temple and Co. and a bunch of other "Yanks" also are taking up a lot of room on the Strand. Temple is not a "Yank," but he talks like one.

Ike Rose is in trouble again. His Ruth St. Denis has told him that he is fired as manager, but Ike is laughing his head off. Ike says she can fire him twice a week but that he will draw on her salary for two years to come, because it is in her contracts. The reason for Miss St. Denis' anger with Ike is that he went away for five days and 'tis said that in her agreement with the said gentleman it is stated that he was not to be away for more than five days at a time. Anyway, Herr Rose seems happy about it.

At the Surrey, a London music hall on the MacNaghten Tour, there is a spasm of Shakespearean sketches, with Albert Wyndham, who is all dressed up just like a regular actor. Al is supported by a juvenile wonder called Paula Shepherd. Last week the company made a pretty good try at "Prince Arthur," or the "Days of King John." "Wyndham" is a name that should belong to an actor, but Albert doesn't seem to take to the vocation either he or someone has selected. Miss Shepherd is very young, and may get along, but her chances do not seem bright now.

Middleton-Spellmeyer and Co. opened this week at the Bedford Palace in their sketch "A Texas Wooing." The act was really a revelation to the Bedford audience. It was perhaps the former attempts at "Western acts" that helped this one along. The plot, which seems to be taken from "Tennessee's Pardner," held the audience at the Bedford from start to finish. The real Indians helped a whole lot, and they could even be called edu-

cational after seeing the regular English stage Indian. Middleton also was responsible for a lot of good feeling towards the act. His splendid singing voice, along with his good acting, ought to make this act a very good one for the halls here.

The following talk was handed out the other day by a Yankee girl who will play in a sketch to open soon over here. She was talking to another Yank who has been over here something like a year: "Say, party, as long as you have been up against this London thing for quite some time you may as well put someone wise. Are all those fellows a bunch of lords or something like that, or is there a funeral on to-day? What's that? They are men who are going to work and get paid on Saturday like the rest of us. Well, can you imagine Pat Casey going to work with a high hat on? And how about these taxicabs that they say are so cheap. What's that you say? If you stuck to them they have all the race horses beat a mile for spilling your coin. And they say only fools and Americans ride in taxis. Well I'm a Yank, but I guess they can cut that fool part out, for those penny buses seem to go fast enough for my money. Yes, I came over her just to see the country, but am working in a vaudeville sketch. You know I didn't want to go into vaudeville, but thought I'd like the trip. Just before I left Charlie Frohman said to me—"Then the 'Yank in England' walked away thinking that London wasn't such a bad place after all."

After a tour of the smaller time, where he told Julian Rose's "Levinisky" monolog, Harry Lee is back in town with a story about the Grand, Bolton, himself in the centre of it. Bolton is something of a notorious burg for a Monday matinee. There is a crowd who attend the theatre then purely for the purpose of "breaking up" acts. Lee is willing to wager that when he finished his performance the first show not a person knew anything he had said. Monday night and the rest of the week, though, Lee claims, everything for him was fine. On Saturday night, Lee proposed to the management he tell the audience what he thought of Bolton on Monday. The manager answered all right if the house was not to be held responsible for what might happen. This was arranged. For an encore the last performance Lee stepped out, remarking he wanted to tell the audience a story. He commenced a dramatic recitation of having arrived in Bolton, and, attracted by a crowd going into a court, followed. A young man was charged with having murdered his mother. Lee remained, listening to the trial. The prisoner was adjudged guilty, and the Judge immediately sentenced him. "You will give one performance," said the Court, "at the Grand Theatre in this city. It is to occur on Monday afternoon, and may the Lord have mercy on your soul." Lee alleges he was thanked by the manager for this rebuke.

## LONDON COLISEUM.

London, May 4.

A good show to the usual big business at Coliseum this week.

Robb Gilmore, singing comedian, opened, and comedied to an empty house. Robb never even made them whisper, and he surely can't blame it on the position he had. He was lucky that there were not many in at the time. The Avolqs, on the bars, show an entirely new and novel act. One of the two men dresses as a woman, and the make-up falls a little short, but he is forgiven when working on the bars.

E. Dagnall and Cynthia Brook show a burglar sketch called "Slippery Jim," that was good but perhaps not classy enough for the house it was playing. The company of two men and a woman were a little better than usual.

In wee Mona Vivian, a real "kid wonder" is found (if she is a kid), for Mona showed a few things in the dancing line to keep them guessing a little. She can sing, too. Le Gros (though his name suggests a "strong man" act) told only one story and sang a medley of popular music at the piano. The medley was much better than the story. The remarkable part of this fellow is his resemblance even in voice to Frank Bush. Canova's "Living Porcelain" are still at the Coliseum, and very much applauded.

Stella Mayhew is well fixed now at the big hall. She has them laughing all the while. Bill Taylor in the leader's chair also helps a lot. Mike S. Whalen certainly can get "old ones" over for laughs, and never misses one. His "extem" song is always a hit.

"The Penalty," a devil sketch, played by Charles V. France's Co., is probably one of the strongest ever produced in a music hall. They have their nerve with them when playing the little drama. Outside of this, the acting was excellent. It is a long time since a dramatic sketch held an audience as this one did.

Willette Whittaker, assisted by Wilbur Hill, make their first appearance in a West End Hall at the Coliseum this week. The act caught on at the start. Miss Whittaker's singing of her "coon" song at the finish left them clamoring. They work easily, and this helps a whole lot.

Mlle. De Lilo is a Continental singer who can sing, and certainly was around when the good looks were handed out. Some brunet, De Lilo.

Ruth St. Denis in her East Indian dances is very popular with all. The Deonza Brothers, at the end of this long bill, fared very well, securing a lot of applause at a late hour.

## ENTERTAINS STRIKERS.

Paris, May 13.

Director Neighbor, of the Alhambra, has taken advantage of the labor disturbances to gain not a little advantageous notice for his house. All Parisian laborers went on a one-day strike May 1, as a demonstration of their dissatisfaction with labor conditions.

Mr. Neighbor caused an immense number of hand bills to be distributed in his vicinity, inviting the strikers to visit the Alhambra at yesterday's matinee, at a reduced admission for the occasion. The hand bills are written in the form of a "strike notice" for a mass meeting.

### MOZART "TRYING OUT."

On May 31 Edward Mozart of the Mozart Circuit will introduce the first of his "try out" schemes at his Mozart Theatre, Elmira, N. Y.

The experiment will consist of a travelogue, with moving pictures, illustrated songs and a series of illusions, all to be shown within one hour and a half, at an admission of five and ten cents.

The illusions will change once weekly, and consume about twenty minutes. The best tricks of the past twenty-five years are to be shown.

During the summer Mr. Mozart will attempt many lines at the small prices to find the one the Elmira public accepts most readily. He leaves about June 10 for a visit to Europe for the purpose of bringing back amusement properties noted over there by him some years ago. There is opera in the Mozart now, and it is booked to remain until May 29.

One of Mozart's ideas is to give the old dramas as a condensed play to run an hour without intermission, with a cast of three or four capable artists, at the same 5-10 scale.

All the theatres on the Mozart Circuit excepting the one at Elmira will be closed for the season by June 1.

### NO MELODRAMATIC HOUSE.

Chicago, May 13.

The Academy of Music, a melodramatic house playing the Stair & Havlin attractions, will turn into a dramatic stock house next season. The George Klimt company will be moved over from the Bijou. The fate of the Bijou is not known.

From the present signs there will be no combination melodrama house in Chicago next season. The only possible exception is the Alhambra, if it is not taken over for burlesque.

### 30 DAYS TO REBUILD.

Cleveland, May 13.

Early this week a big force of workmen started to raze the present structure of the Coliseum Garden. Mark & Harris, who have a lease for a long term on the property, propose to demolish the old structure and replace it with a new theatre. A hundred men are working on the job in night and day shifts, and the lessees declare that they will have the new establishment ready for occupancy within thirty days. One of the Aborn opera companies is scheduled to open there June 7.

### YEARS INSTEAD OF WEEKS.

Maudie Caswell and Arthur Arnold returned to New York last week after an absence of six years abroad. The team left this country for a six weeks' engagement in London. That was six years ago. Their six weeks extended into as many years.

The act is known as "The Acrobatic Girl and the Clown." They came over without bookings, and will offer themselves to the managers until November, when they begin a tour of the Hyman houses, beginning at Johannesburg, South Africa.

Josie Dupree (Coughlin and Gerry) died at Butte City, Mont., April 20. The deceased was 40 years of age at death, and leaves one child.

### UNITED MAY SHIFT SMALLER BOOKINGS.

(Continued from page 3.)

Jo Paige Smith, the erstwhile United "inside" agent who retired with the Bruggemann houses from the agency, is reported to have been told by someone in the United authorized to make the proposition that Smith could return to his former post in the offices if he could deliver Bruggemann back with him. It is even said that the United intimated to Smith if he would accomplish this, the former paltry salary of \$10,000 yearly received by him would be increased to \$15,000.

The really important item of the week is the apparent dearth of bookings by the United for next season, with not many engagements recorded for the current times. There seems to be no inclination by the managers of the United for "big stuff."

It is rumored the United officials are "up a tree" just now, not knowing how they stand for the coming season. The smaller managers in the agency are setting up claims of poor business for the period just gone through, with demands for more complete information to be furnished them about the future.

One or two of the leading United heads have been taking a course of late quite out of the usual for them, and it is commonly known as "salving." One high vaudeville mogul (United) is actually reported to be patting some of the smaller managers in the big agency on the back, and saying "Hello" when meeting others. This is suspected to come under the heading of "keeping 'em in line." It is not so long ago the coterie of smaller magnates were informed they could use the United offices for booking purposes only, and were otherwise expected to resemble the time-honored claim on all other occasions. This happened when a few of the group gathered to protest against "the split." The only gain of the protest was the fact that they gathered.

After being informed that they did not participate in the profits of the United, and paid only for their opportunity of booking, the small managers quickly closed their eyes so the high mogul couldn't detect them in the room.

Almost a sensation resulted on Tuesday, when a couple of the leading lights of the suite-without-signs-on-the-windows-in-the-Long-Acre-Building were observed seated at a table in Rector's with a small manager, eating lunch and really speaking to him. (It was not reported who paid the check.)

### PROMISE SIX WEEKS.

The Belmont Amusement Co., with headquarters in Providence, R. I., will have six weeks of vaudeville time to offer by September, according to a statement made this week. New houses under control of the concern are in course of construction in New London and New Haven, Conn. Others will be in operation by September in Providence, Pawtucket and Brockton. Phil Hunt will supply the attractions.

Frank Schaffer has left the Marinelli branch in New York.

Joe Welch leaves New York for London on Tuesday next.

### AGENT REFUNDS TRANSPORTATION.

License Commissioner John N. Bogart, of New York City, in a recent decision lays down the principle that the responsibility of notifying acts of cancellations rests with the agent, and that when the agent does not take proper measures to give ample notice he may be held.

The case in point was a complaint made by Mack and Mack against the agency firm of Lewis & Pollach, of New York. The agents booked Mack and Mack for the Little Falls (N. Y.) Vaudeville Theatre. The act was playing in a popular-priced vaudeville house in the Bronx, New York, when the Little Falls manager, one Dodge by name, notified Lewis & Pollach that the Mack and Mack contract was canceled. According to the testimony at the hearing, Lewis & Pollach called up a pay station near the Bronx Theatre, and some one at the other end of the wire agreed to carry a message to Mack and Mack.

The act swore that they received no such message. In due course they appeared in Little Falls and reported to the manager. Mr. Dodge informed them that their engagement had been canceled a week before.

The Commissioner held that Lewis & Pollach had not taken sufficient measures to insure the receipt of notice by the act, and ordered that the agents refund to the act the cost of their transportation and other expenses from New York City to Little Falls.

The case of Jack O'Donnell, monologist, who was refused payment for his services at the First Slavic Republican Club, Bayonne, N. J., was heard by the Commissioner late last week and decision reserved. O'Donnell sought to recover the amount of his contract from Len Spencer, who booked him for the engagement. The Commissioner was of the opinion that the action should more properly be brought before a civil court to recover.

### DOCKSTADER'S REOPENS.

Wilmington, May 13.

Though closed last Saturday, W. L. Dockstader has announced his Garrick Theatre will reopen with vaudeville next Monday.

The opinion is Mr. Dockstader decided he did not care to leave Wilmington alone to the opposition house, Lyceum, booked through Feiber, Shea & Contant of New York.

### JOINING SMALL TIME.

During the coming week there will be incorporated "The United Independents," a combination of three or more agents booking the smaller time and summer parks.

Among those now enlisted in the combination are Frank Melville, Inc., and Maurice Boom. The United Independents will start off with thirty houses and parks to place acts in.

Offices will be taken on "Independent" or West 42d Street.

### NEW SHARON HOUSE.

Sharon, Pa., May 13.

Work will soon be started on a new vaudeville theatre to seat about 900 people. The theatre is being built by a company composed of F. J. Dion, of Franklin, and E. Brown, of Kane, Pa. The men have theatres in Oil City and Franklin. The new theatre is to cost \$25,000.

### TIN PAN ALLEY JINGLES BY WILLIAM JEROME.

Rem's in town again.

All the new songs are waiting for July the 1st.

Jean Schwartz and his twenty canes are spending a few days at Murray Hill, New Jersey.

A bad song with a good publisher and a good song with a bad publisher will both gather the same amount of moss.

Hugh Chilvers is going back on the stage again. Oh, Hugh Chilvers.

"Honesty is the best policy," but not in the music business.

John the barber is organizing a Barber Shop Quartet.

HAVE-A-CARE NOTE: Joe Horwitz, the insurance man, will get you if you don't watch out.

Maurice Shapiro is at the French Lick Liver Laundry. "If the waters could speak as they flow!" Oh, you Maurice.

THE BEAUTY SPOT—Gus Edwards' new offices.

Edward Harrigan, the father of popular song writers, is still basking in the sunshine of Melody Lane.

The only way to get a good comic song is to write music to your royalty statement.

Maurice Levi and Harry B. Smith, the celebrated Jingling Brothers, are busy writing jingles for Flo Zeigfeld's "Up in the Air" entertainment. The ascension will take place in June, atop of the New York Theatre.

### THE OFFICE BOY.

By WILLIAM TOMKINS.

We live in an age of progress,  
By inventive genius crowned;  
We live in an age of power,  
And of science most profound.  
But the one relentless force of all  
Which no shock can annoy,  
Is that wondrous modern marvel,  
A vaudeville office boy.

Our navy is our country's pride,  
Our ships are of the best,  
There is no navy in the world  
Like ours here in the West.  
But a steel-clad battleship  
Looks like a ten-cent toy,  
For armor plate is out of date  
Compared to an office boy.

The army of Xerxes was on the job,  
And often fought for fun,  
And the flight of Persian arrows  
Was so thick as to hide the sun;  
But their power would be as nothing  
Compared with a soubret coy,  
Whose smile alone can melt that stone,  
A vaudeville office boy.

L'Envoiy.

When at last we approach the pearly gate  
And timidly rap outside,  
In the hope a less unkindly fate  
May open the portals wide,  
I humbly pray that artists may  
Survive their transcendent joy,  
If Peter himself should be on the job  
Instead of an office boy.



# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, May 3.

At last we have the much-talked-of "Merry Widow" (founded on a French play, "L'Attaché d'Ambassade," by Meilhac, produced here many years ago) in its original element, where we have the real Maxim's on hand and the real people almost that form the plot. Yet Lehar's famous operette is not so well done as in New York, nor London. A. Franck specially took the Apollo Music Hall for the purpose of producing the "Veuve Joyeuse," and announced that R. de Flers and A. de Caillavet, two well known playwrights here, were working on the translation, yet when it was given on April 28 we find Victor Leon and Leo Stein on the bills as authors. And thereby hangs a tale. Constance Dreyer, from London, gracefully dances the part of Missia, while Galipaux, the popular French comedian, plays Popoff. Defreyne fills the role of Danilo satisfactorily. The Apollo will now see some full houses for many weeks, but I predict that the "Widow" will not have the same success in her own Paris as in New York.

Marigny Theatre, Champs Elysées, will open for its usual summer season May 4 with a revue.—The Folies Bergère will close on June 14 until September.—M. Le Cointe relinquished the Scala May 1, and this fashionable hall will be closed for a time. Fursy then enters into possession.—The Ambassadeurs concert, Champs Elysées, opened April 25, but the weather having changed to rain for the first few days, there was little business. Haley's girls are the Ambassadeurs' headliners of the foreign acts.—Seeth's Monkeys ("Mr. and Mme. X.") at the Olympia are being taught an equestrian act, promised for middle of May.

Entire new program as usual at Barisford's Alhambra for May, including Joe Hart's "Raindears," Frivola and Deep. Three Orros, Kartelli, Velanche's "Football Dogs," Columbia Trio, Jenny Maningo, Ted Curtis, Juno Salmo, Asra, Herselb Bros., Salerno.

There is considerably more vaudeville than moving pictures at the Hippodrome.—The Cie. des Cinema Hall is running a tidy show, but there is still room for improvement. I understand that M. Adams has withdrawn as president of the company, and M. Despland, the administrator, is now backed by a capitalist, who brings in about \$40,000. Necessary repairs will be at once commenced. Then vaudeville will reign supreme.

Mlle. Polaire, a music hall star known throughout all Europe, Willy's "Claudine" and world-famed for her slender waist, was arrested yesterday. She entered a store in one of the busiest thoroughfares of Paris and ordered that her automobile should wait. A policeman came along and told the chauffeur to drive on. He refused. During the discussion Polaire returned and gave the police a bit of her mind. "I don't give a — for your summons," said she. "Go to England and learn your business." Without pity for a tender woman's nerves they at

once publicly arrested her, and she will be prosecuted for insulting the public authorities.

"Prince Kuroki" (M. Brezinski's professional name as a clever illusionist) married Mlle. Jeanne Florval last week. M. Pasquier, manager of the Etoile Palace, and Bremont, his assistant, were the witnesses for the bridegroom. Howdini and many other professional friends attended the ceremony. The bride, chasteuse, who has sung extensively in England, will in future assist Kuroki in his act.

## TOOTS PAKA'S HAWAIIANS.

Toots Paka's Hawaiians came into New York a little less than a year ago unknown and almost unannounced. Upon the showing made at the Fifth Avenue Theatre, they were held over for a second week. That single engagement made the trio a recognized standard vaudeville number.

The act is a splendid novelty. As a musical feature alone it is a striking entertainment. Two native Hawaiian musicians coax amazing harmonic effects from their guitars, a style of melody that has a curious resemblance to that of the violin in its sweetness. Their singing goes a long way to strengthen the musical excellence of the act.

Miss Paka's contribution is an odd native dance called the "Hoola" dance, a slow, graceful measure, with a delicate suggestion of the Orient in its movements.

## AUSTRALIA NEEDS CIRCUS.

Sydney, April 1.

The want of keen competition is felt in Australia. Since the decease of the Fitzgerald Bros., there has been practically no opposition. Wirth Bros. have the monopoly, and serve up just what suits them. This Easter will see the same show that was here last year. No new acts are introduced.

On the bill for the reopening are Sidney Brothers, bicycle act; Pastor and Bebe, Continental clowns; Ilket and Jennie, Continental equilibrists; Rodriguez Brothers, Brothers Gamon and their dog, Cooke, bareback rider; Ozzipardi Trio and The Walhallas.

At present there is perigrinating around Australia one Dick Trevalyn, billed as the Cornish Pixie. The mite is about twenty years of age; height, 25 inches; weight, 9¾ pounds. He is about the sickest dwarf the writer has ever seen. The dwarf shows no symptoms of normal intelligence, and it is with great difficulty that he can stand up. Business, however, is enormous.

Barton's Circus, a compact little organization, is doing good business through the New South Wales towns. The circus comes to the Agricultural Show, Sydney, next week, when the special feature will be a buck-jumping exposition.

Carroll and Cooke play the American, New York, next week.

Geo. Stevenson and Will Beverly have formed a partnership.

# THE WOMAN IN VARIETY

BY THE SKIRT.

I am told there was a divorce case tried this week which would interest the vaudeville people. The information came too late or I would have been there myself to find out about it.

Of course this story was told me, for I don't visit barber shops. The other night a fellow, while going through the process of "getting shaved," called over one of the manicure girls, and on the subterfuge of having a hang-nail repaired, virtually received a free manicure. What a fine job he would make of taking a girl out to dinner. The best you could expect would be a satisfied appetite by reflection, either through the mirrors or by watching the others eat. But I had that fellow's "number" long ago. I have been told that when he is out with a party and it comes his turn "to buy" if he doesn't go home then you can hear the pictures on the money in his pocket groan.

Mark Luescher has found why theatre treasurers have been puzzled by women in the west. Mr. Luescher says the men in box offices are worried through receiving so many requests for seats in the back row. The explanation is the peach basket hats, so large they can not be conveniently held on the lap. The women in the west like the rear row, where hats may remain hat-pinned, is Mr. Luescher's opinion.

Three of the bachelor girls of the Orpheum staff have formed a luncheon club, and at mid-day you can find the trio seated at Rector's. They are Sylvia Hahlo, Ethel Coppinger and Theresa O'Connor, the latter affectionately called "The Harp." The plan is to invite some "mere man" to lunch and then look out the window when the waiter presents the check. W. L. Passpart, the Orpheum's European representative, was the "victim" quite recently. Mr. Passpart doesn't know the ways of this country. When the girls miss a Rector lunch, you can find them at Mink's.

For three years Madame Fuji-Ko has been clamoring for vaudeville. I'm afraid if the little Japanese lady did for the managers what she did at the Twelfth Night entertainment last Monday she will wait many more years and then never make a showing. Madame Fuji-Ko does not look like a Japanese. Her speaking voice is beautiful until she sings, that is, if you could call her imitations singing. She imitates Anna Held, Vesta Victoria, Eva Tanguay, Harry Lauder and Connie Ediss, the latter the most true, but every one who has attempted to imitate Miss Ediss has done it well.

At this same performance at the Berkley Theatre there were three one-act pieces given, and three as badly acted pieces I have ever seen. The gem of the afternoon was the recitation of "The Raven" by David Bispham.

Olga Nethersole was in the audience for a little while. I guess the "Siege of Berlin" drove her out.

Every one who sees Vesta Tilley of course admires her clothes and her per-

formance, but how few realize the wonderful work Miss Tilley does before she dons her man's attire. Her figure is strapped in here and belted in there until she loses all the curves nature has so kindly bestowed upon her. Have you noticed how closely Arthur Prince resembles Vesta Tilley in making up?

Alice Lloyd has added another bauble to her already well-filled jewel casket. It is a chain of one hundred and fifty diamonds, and to break the monotony there are six matchless rubies set in at intervals. Wednesday evening Miss Lloyd had the sensation of "getting arrested." But it was not exactly Alice who was terrified by a "cop," nor Mark Luescher of Dazie, who were Miss Lloyd's hosts. A taxicab driver whirled past a policeman without showing a distress signal, so the guardian of the peace "made a pinch," first allowing the party to be carried to the Hippodrome. Miss Lloyd thinks it's lovely to be "pinched."

Did someone blacken the eye of the young woman in the Frederic Bond sketch that she had to further disfigure herself by wearing a heavily dotted veil tied just above the nose?

Netta Vesta at Hammerstein's last week wore the prettiest gold hat seen about here this season. It was a large sailor shape with an abundance of black velvet ribbon.

A summer home at Long Branch and just one of the peachiest new Ford cars you ever saw, have made the week at the Plaza a very long one for Willa Holt Wakefield. The piano on the stage recalls an automobile to Miss Wakefield, and in the mural decorations of the theatre, she sees her Long Branch home. It must be nice to be on the stage, but it must be nicer to have a "machine" all your own, with no lightning calculator of a cash register winking at you every three blocks instead of five, spoiling a taxicab ride every time the needle passed the dollar mark. And Long Branch! I've heard of that place.

## HOBOKEN GAYETY OUT.

Hoboken, N. J., May 13.

The execution of a lease for a term of years to William G. Fox, the New York moving picture man, for the Gayety Theatre in this city, removes that house for next season from the route sheet of the Eastern Burlesque Wheel.

The Gayety opened last fall under the management of Dave Krans as an Eastern Wheel stand.

## \$5,000 GIRAFFE DIES.

Sydney, Australia, April 10.

Wirth Bros.' Circus has sustained a great loss by the death of its \$5,000 giraffe, which occurred last week. Cause unknown.

This animal was only secured about eight or nine months ago, and was extensively used in the billing matter.

Cassimar St. Leon intends forming a small circus to exploit the country towns. The show will comprise the present act of the five boys, as well as a number of well-known ring features.

## HOW JOKES ARE MADE.

The following article appeared in the Sunday magazine of the New York Times recently.

(The author's name is not given. The comedian referred to in the story with "care beful" is Tom McNaughton (The McNaughtons):

A professional funny man, who has an analytical turn of mind when he isn't bearding the vagrant and elusive joke to its lair, says that, when sifted down to its basic ingredients, fun is a queer kind of a thing. He says if you strip a joke of its literary embellishments and local color you immediately find it is nothing but a poor old cripple.

"There are only seven jests in the world," he says, "and even they can be boiled down into one. And that one is covered by the simple word deformity. All wit and humor, be it forensic, practical, or literary, is nothing at all but distortion."

"Tragedy, comedy and pathos are nothing but different degrees of deformed truth. The sight of a man with his head broken is tragic. A man with his nose broken usually strikes us as comical. A man with his eyes gone trying to help a little girl across the street is pathetic. In each case the man is deformed from what we commonly accept as a full figure of a man. In a land where all men had their noses broken and their heads smashed and were blind the elements of comedy, tragedy and pathos would be missing in that regard."

"That is the reason why pathos in literature, upon the stage, or in print, is so difficult to create and so delightful to every one. Pathos, being the dim border line between tragedy and comedy, and the public being so many and varied in education and culture, what is tragic to one will be comic to another, and not a corporal's guard in a whole city might see it as pathetic."

"Tons of paper are covered every year with what writers and editors and readers choose to regard as 'new jokes.' They are not anything of the kind. They are the same old seven, wearing new hats for Easter, getting presents for Christmas, or burning their fingers on the Fourth of July. The same old seven go on from year to year in an endless masquerade, always keeping abreast of the times, but in reality never changing."

"Now here we have them peeled down to the altogether. First, a deformed truth, or, in other words, a plain, ordinary lie. Then, deformed man; and, in natural sequence, deformed spelling, deformed construction of language, deformed ideas, and double entendre, or double meaning, which is sometimes a double distortion as well, because sometimes you can take it two ways, and neither of them is correct."

"A lie, or a distorted truth, usually embellished with some cleverness in the wording, is always good for a laugh. You have heard the story of the auto speed enthusiast who told about going across a brook, past potato, celery, tomato and rice fields at such a high rate of speed that the landscape looked just like vegetable soup. That man was a liar by the clock, but we are inclined to chuckle at his statement."

"Then we have the deformed or distorted human body. The race has sweetened and shed some barbarism since the old gladiatorial days, but you couldn't see a grocer's boy with a basket of eggs slip on a banana peel and alight upon his left

ear and the eggs together without a smile or something more noisy. As a proof of it, the slipping on a banana peel episode has been so done to death by the funny papers that it is tabooed now entirely as too old."

"Distorted spelling is not usually very funny nowadays unless it has something to bolster up the humor. Artemus Ward and Josh Billings did it well, but they did it past all endurance. But the limericks about 'the Sioux who never nioux shioux' are still with us and are likely to continue. And it is a fact that a line of 'pied' type in a newspaper is funny to everybody except the printers. It is nothing but deformed spelling, a very simple little thing, and somehow we all laugh at it not because it is spelling but because the elements of deformity are there."

"I told you another basic joke was deformed pronunciation. Well, so long as there are Dutch comedians and Scotch novels, I don't see how you're going to deny it. How much laughter and how much space has been given to variations on 'Oo's 'tittle ducky is oo?' Half the alleged folk-lore tales of to-day hinge upon some old mammy's 'exasperfulcation,' or some eccentricity like 'diaclamogeous,' or 'surrastification.' Thousands during last winter laughed themselves almost into hysteria over a comedian's 'Care beful, care beful,' and all that is necessary when the monologist wants applause is for him to ring the changes on 'either, eather, or eyether.' Any deformity that is a departure from the commonly accepted pronunciation of a word strikes the average human being as funny."

Then we have deformed construction, or topsy-turvy language. A sentence tipped upside down is funny if we know what it ought to be. That immortal gem, 'He done it, and I seen him when he done it,' would not be funny to anyone but a person who was acquainted with the tenses, but, given a certain amount of education, it never fails to appeal. Mark Twain, viewing the French language from a Yankee standpoint, turned out one of the most truly funny tales of his career when he described the awful experience of the she Tom cat battling with the complications of French genders.

"And anyone who could read John Phoenix's scheme for simplifying the use of adjectives without laughing would be either a fool or a lunatic. You remember how he was going to do it. Every qualifying adjective was to be limited in power on the basis of 100. So he used to meet his '19 beautiful 85 young fiancée as she was 52 tripping down the street 98 frequented street' (it was evidently a crowded thoroughfare), and once as he was 93 looking at another girl he 100 bumped into his companion. Evidently from the 100 it was a hard bump. The scheme is grotesque, and has its only element of fun in its distortion."

"Then we have the deformed idea. That is to say, we have the joke based upon a distortion of some generally accepted viewpoint of life. This is the most prolific of commercial humor, and, because it is so wide in its possibilities, a real XXX A1 top notch funny man can take the same idea and twist it three different ways and sell all three of them to the same magazine at the same time. And why not? They are really different jokes."

"And this distortion of ideas works two ways. The simplest is the deformity of something that is regarded as good manners, or good morals, or dead certain to happen. Twist it around and the joke lies in having your story come out the other way. Then, when the distortion of the normal condition of life has been joked about, or talked about, or in any way has itself become a generally accepted fact, then you take the distortion and make it perfect again and, in the process of twisting back, you have evolved another jest in some cases even more delightful than the first."

"Take the old mother-in-law gag, for instance. Under the simple form of humor you have the husband receiving a wire from Chicago. 'Your mother-in-law dead,' it reads. 'Shall we embalm, cremate or bury?' He wires back, 'Embalm, cremate and bury. Take no chances.' That's the old style. Now the mother-in-law household-griffin idea is deep rooted. So we take the old subject, put a dash of woman's suffrage which is the up-to-date thing now, and we have the picture of hubby and mother-in-law each rocking a small child to sleep and hubby says, 'It's so nice to have you here. Mary's out late so much around election.'"

"The last of the seven is double entendre or double meaning. This is the cause for most epigrams, aphorisms, bon mots, and that awful Anglo-atrocity, the pun. 'Many a man would go through hell for a woman; but usually he'd be more comfortable if he stayed there.' That's a case where the double meaning makes whatever point there is. 'A good fellow is usually a bad husband.' See?"

"And it is the world's liking for the double meaning that made somebody evolve that awful answer when he was asked to make a pun. He said, 'What upon?' which caused them to lock him in a closet and demand another. And it is recorded that he then said 'Open the door,' making two of the most cruel attacks upon the good nature of a peace-loving posterity that ever were recorded. But some folks laughed at them."

"There they are—seven of them. Seven different means that can be used in deforming words, ideas, people and truth. These are the things that make us laugh. And queerest of all, if you want to create enjoyment, the more grim the subject the surer the laugh. Death is sure fire buncombe, always."

"There is a picture I remember of a new-made ghost faultlessly attired from the waist up in dress coat, immaculate shirt, high collar, and all the proper habiliments of high society. From the waist down, however, there breaks upon the view only a pair of chilly looking legs and a shirttail waving in the breeze. The caption reads, 'Gee, that undertaker was a grafter.' You can't stop folks laughing at it. They get red in the face over that picture. Why? Just because it is deformity run riot."

"So you see it is perfectly easy to write funny stuff; absolutely simple to become rich and famous when you know these rules. You get the Decameron, or Gesta Romanorum, or Amadis de Gaul, or the stories of Charlemagne and his paladins, storehouses of plots, and after picking out something neat and nobby suitable for the season, you just apply the rules, and there you are. Yes, indeed, son, there you are."

Stock opened at the Armory, Binghamton, N. Y., last week.

James J. Corbett opens at Morris' Orpheum, Boston, Monday.

The roof garden on the American, New York, is due to open July 3.

A daughter was born May 3 to Mr. and Mrs. George A. Beane in Chicago.

Mayme Remington starts next week on the Morris western time at Chicago.

The Great Lester has been held over at the Fifth Avenue for next week.

Maurice Shapiro, the music publisher, is laying off this week at West Baden, Ind.

The Tom Jack Trio will sail for Madgeburg, Germany, June 2 on the Pennsylvania.

Vaudeville in the Orpheum at St. Paul and Minneapolis will continue during the summer.

Gertie Everett, sister of Daisy Harcourt, has been signed for an indefinite term by Joe Wood.

Billy Spencer (Grogan) opens for a four weeks' engagement in stock at the Bijou, Philadelphia.

Bill Dillon underwent an operation for frontalsini at a private sanitarium in New York this week.

Ed. F. Reynard has been routed over the Orpheum Circuit through Jack Levy, commencing August 1.

Lucille Savoy in a posing act makes her metropolitan debut at the Columbia, Brooklyn, next week.

Two performances will be given at the Chicago Auditorium by members of the Lambs' Club May 29.

Fred and Eva Mozart returned to New York this week after an absence of a year on the western circuits.

Horton and La Triaka "walked out" at Utica Monday. They were not satisfied with their position on the bill.

Mrs. Horton Forrest Phipps, a "society dancer" of San Francisco, has been engaged for the Orpheum there.

Gladys Lockwood and Paul McCarthy, of "The Pianophiends," are preparing an act of their own for vaudeville.

The People's, Iowa City, Ia., reopens today (May 15) with vaudeville. O. T. Dixon, of Cleveland, is the manager.

The Palace, Boston (Eastern Burlesque Wheel), is now playing five vaudeville acts and moving pictures as a summer policy.

"The Outpost," a sketch shown at a Lambs' Club affair will open at the Colonial May 24. There are six characters in the piece.

## CIRCUS NEWS

### WARMING UP AT BUFFALO.

Buffalo, N. Y., May 13.

The advance forces of Ringling Brothers have made their appearance in the city. "Buffalo surrounded." Great slaughter in paste by the advancing forces and scouts. Miller Brothers' "101 Ranch Wild West" go into the fray May 29.

It is said that the sharpshooters of Kemp's Wild West Show will deploy at Niagara Falls, May 18, and that all the exposed positions within the city will be occupied by the knights of the paste of Cole Brothers' Circus May 31. Several skirmishes expected while the society circus is intrenched at the Stadium, June 22.

### "AUTO ACT" OUT.

Evansville, Ind., May 13.

The Barnum-Bailey Circus is exhibiting here to-day. The act known as "Autos That Pass in the Air" has not shown since the "Big Show" left St. Louis.

Al Ringling and his wife joined the circus at Danville on Tuesday. They will remain a few days with it.

Since leaving St. Louis the business has been the biggest for this season the Barnum-Bailey people have experienced in years. At a couple of stands it had to follow in opposition circuses, Hagenbeck-Wallace and Miller Bros.' "101 Ranch," playing to turnaways, nevertheless.

### "101 RANCH" IN NEW ENGLAND.

Edward Arlington was back in New York this week. He has been arranging a tour through New England for the Miller Bros.' "101 Ranch" Wild West. The outfit is in Ohio this week, playing Cincinnati Monday. They travel east almost immediately and go through the New England States. The Ringling Circus will be in the same territory about the same time as the Wild West. The Buffalo Bill show played through there last season.

### ORGANIZING CIRCUS.

The Andrew Mackay Circus is being organized in Detroit and will open in that city some time during the early part of June. According to artists engaged in New York this week, the plan is to play week stands under canvas. Alba's Bears, Ouika Meers and Rose Wentworth have been signed among other features.

Andrew Mackay is the husband of Rose Melville, who won a good deal of prominence in vaudeville with a "Sis Hopkins" act. He has been in the circus business for a number of years.

### HOLDS UP BILLING CAR.

Columbus, O., May 13.

While the "101 Ranch" Wild West is playing here to-day, its advertising car is traveling under the custody of the Baltimore & Ohio Railroad. The car was attached when it was here last week by William M. Goodwin on a claim of \$229 alleged to be due him for labor. The railroad company was given custody of the car until the case is tried here.

### STRANGE CURE.

Physicians in Jersey City are much interested in the strange case of Mrs. Gil F. Robinson, wife of the former circus

man and brother of "Governor" John G. Robinson, of Cincinnati. Mrs. Robinson before her marriage was a famous circus rider. Constant riding, in later years, caused an affection of the spine and Mrs. Robinson for some time has been afflicted with a malady of the brain. Doctors despaired of curing her and gave up administering treatment. Although she was not bedridden she never moved from her home in Jersey City Heights.

A few nights ago Mrs. Robinson attempted to leave her room and fell down a long flight of steps. She was picked up unconscious by her husband. Doctors were summoned hastily and after working more than an hour restored her to consciousness. She fell asleep soon after and upon waking in the morning showed every symptom of restored health. She has improved steadily since and but for the doctors' orders would have gone out on the street. The doctors have been unable to explain the apparently miraculous improvement.

### MADE CIRCUS GIVE UP.

Youngstown, O., May 13.

At Salem, O., last Friday, while the Cole Brothers' Circus was exhibiting, a couple of "shell game" men fleeced an old Quaker resident out of \$550 in one of the side shows. Three boxes and a needle were used instead of the old but customary "shells."

A local attorney, with the Quaker and the chief of police, went to the circus grounds. The "con" men were there and followed the little crowd around in the hope they could separate their victim from the bunch for another "trimming."

The police officers called upon the management and threatened unless the old man was reimbursed they would tie up the show in Salem.

The circus people gave the Quaker \$225 of the \$550 he had had stolen from him. It was a hard "give up" for the circus. They claimed they had no knowledge of any "graffers" following the show, and only "gave up" to save trouble.

### STREET SHOW SIDE-STEPPED LICENSE.

Columbus, May 13.

In pursuit of the nimble dimes a side show proprietor connected with the Wallace-Hagenbeck Circus took up a position on one of the main streets while that show was in town last week, and attracted a crowd to see a pair of "Aztec children. A policeman demanded to see his license.

"That's all right," said the announcer. "It was all attended to at City Hall with the other licensees."

The side show held forth for three hours unmolested, and took in a cash drawer full of change. It was not until the show had gotten out of town that the alert policeman learned the exhibit had beaten the community out of \$25.

"101 Ranch" is playing here to-day and the Barnum-Bailey Circus is due next Thursday. It is safe to foretell that all license fees will be paid strictly in advance by these shows.

### EDISON GOES IN COURT.

Washington, May 13.

The Edison Manufacturing Co. has brought suit in the United States Court against the Oklahoma Natural Muto-Scene Co., alleging an infringement on the Edison camera.

The Oklahoma Co. formerly had its main offices in this city.

### M. P. CO. MEETING.

A general meeting of all the manufacturers in the Motion Picture Patents Co. was held in New York Thursday afternoon.

The object of the meeting, it was supposed, was to straighten out several matters which had accumulated, and it was said the conference might glide along peacefully or develop into a very stormy session.

### LAEMMLE COMING TO NEW YORK.

Chicago, May 13.

A New York branch will soon be established by Carl Laemmle, the extensive moving picture renter, who recently joined the ranks of the "independents."

Mr. Laemmle will probably open the New York office within a month. He will carry on the same general style of advertising which characterized his operations in the picture industry from Chicago.

### FRENCH STUDIO BURNED.

Paris, May 3.

The factory of Raleigh & Roberts, Avenue du Roule, Neuilly (just outside Paris) has been destroyed by fire. By a curious coincidence the conflagration began in the studio, where the workmen were developing and preparing a film showing the great fire which destroyed the oil stores of the North of France Railway Company, which happened a few days before and lasted forty-eight hours.

Gaumont, Pathé Frères and other manufacturers at once offered room at their factories to enable Raleigh & Roberts to continue during reconstruction.

### PROPOSE CHEAPER FILMS.

Paris, May 3.

It is rumored that Pathé Frères, now free of all ties to the Comptoir International des Editeurs de Films (since the firm withdrew from the convention of April 16) intend selling films, black, tinted or colored, at 90 centimes per metre (roughly 17 cents per yard), but it is hinted that this tariff is only to be applied to Germany.

### MOVING PICTURE REVIEWS.

"Mireille's Sincere Love."  
Unique.

Photographic beauty and unusually picturesque settings are the principal virtues of this tragic story. The plot is simple to the point of bareness. Mireille loves Vincent. Her father refuses to consider him as a son-in-law, and drives Mireille from home. Grief-stricken she wanders through the places made dear to her in her courtship days and finally dies with a broken heart, just as Vincent finds her. The humble scenes are enacted apparently in the south of France, in the midst

of an idyllic landscape, which has been splendidly reproduced. The man of the picture is probably not one of the regular Pathé actors. His pantomime was extremely crude at all times and gave the picture its only jarring note. The woman was much more skillful.

Rush.

"A Strange Resemblance."  
Unique.

A comedy subject from the Pathé studios. The theme rests, as the title indicates, upon the close resemblance of two men. A young married man becomes involved with a girl, who does not know of his marriage. The girl's athletic brother insists that the trifter must wed the girl whose affections he has captured. In desperation the benedict seizes upon a passer-by in the street who resembles him closely enough to assume his name. The substitute is bribed to carry on the love-making. The benedict is left in peace under this arrangement, until his wife catches his double and drags him home. Hither come the weeping girl and the athletic brother demanding explanations. Both "doubles" appear opportunely and the tangle is straightened out. The farce is amusing enough for a short "filler."

Rush.

"Le Bouffon" (Drama).  
Hippodrome, Paris.

The jester, or Bouffon, of a young prince has a beautiful daughter whom he has reared in great secrecy. A Hebrew sees the girl and struck by her charm, arranges to kidnap and present her to the prince. The girl, thrown into the arms of the prince, is horrified and refuses to grant him even a kiss. In the struggle she falls heavily on the marble floor and dies from the shock. The jester learns the whole story and swears revenge. He is compelled to continually smile and crack jokes in the presence of his master, the murderer of his daughter, but he secures a poison, which he empties into the wine of the prince and gleefully watches him die. He pays some outlaws to remove the body to the side of a lake, himself takes a boat, steers to the deepest part and throws the prince's remains into the water, still cursing him as it slowly sinks. It is a realistic picture of life in the middle ages, but somewhat lugubrious. (Eclair Co.)

E. G. Kendrew.

The Casino at Hunter, in the Catskill Mountains, New York, will be operated this summer as a moving picture place under the management of the Roberts Brothers.

The Holliday Street Theatre, Baltimore's only melodrama theatre, closed its season Saturday night, and will hereafter, until further notice, play vaudeville and moving pictures. Two shows a day will be given with 5 and 10 cent prices.

The Gotham and Novelty, Brooklyn, each plays four acts weekly now, with pictures. Al Gallagher of the Sutherland office books.



## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

James K. Hackett, Plaza.  
Dolly Toyce, Plaza.  
Robert De Mont Trio, Hammerstein's.  
Gus Edwards, Hammerstein's.  
Bert Williams, Hammerstein's.  
Kohler Trio, American.  
Eddie Foy, American.  
Mignon (New Acts), Fifth Avenue.  
Vesta Tilley, Alhambra.  
Geo. M. Loomis and Co., Fulton.  
Pearl Tangle, Columbia.  
Mattie Keene and Co. (New Act), Columbia.  
Lucille Savoy, Columbia.

Edward Clark and His "Winning Widows."  
"Girl Act."  
20 Mins.; Full Stage.  
American.

There is very little new about the present offering Eddie Clark has, excepting the "widows." In picking the sextet Mr. Clark has shown good judgment, for the girls make a very presentable troupe. The same routine as formerly, with one or two new songs, is followed. The kissing finish remains, and "the Piker" by Mr. Clark is the feature. It is an excellent bit of character drawing, and Clark gets it over beautifully. The house followed the horse race recitation in rapt attention, breaking out frequently into applause. The act fitted in nicely on this week's bill at the American, and was one of the evening's hits. With the present scarcity of good "girl acts" Eddie Clark and his "Winning Widows" are more than welcomed back. This is the turn's first appearance in Manhattan since arriving from the other side, where Mr. Clark played for about two years. *Dash.*

Dorothy Arville.  
Songs.  
20 Mins.; One.  
Columbia.

Dorothy Arville is blossoming out as a single singing turn for the first time over in Brooklyn this week. A very poor opening number entirely unsuited to the singer hung a handicap upon her that was almost impossible to shake off. The character was a "tough" soubret with slang, neither funny nor new. The sooner it is dispensed with the better. After the opening she did much better. An Italian number was very well done with some comedy from one of the peach basket befructed hats. Miss Arville enters with the hat on her arm and it looks exactly like a basket the fruit vendors carry. When placed on her head, it is a sure enough stylish model. A "kid" number follows the Italian, and Miss Arville also does nicely with this. The closing song brings her back to the soubret thing, and is not what it should be. The costume, a green and pink arrangement, is most unbecoming. A "plant" was used in the last number which pulled it through. *Dash.*

Charles Stine has signed to play next season with the Joe Weber organization, taking the parts formerly assigned to the late Peter F. Dailey.

## NEW ACTS OF THE WEEK

Maude Odell.  
Physical Culture and Posing.  
10 Mins.; Full Stage.  
Plaza Music Hall.

Maude Odell is now doing what she should have done in the first place. She seems to have become reconciled to being a physical culture demonstrator, rather than an actress. In the present arrangement the stage is set as a simple interior with the picture frame at the back. In the centre of the stage stands a home trainer. Maude, dressed in a blue bathing suit, brings her \$10,000 worth of beauty into this setting, and after a short explanatory speech closes in and wrestles with the exerciser for five minutes or so. From that she went immediately to the picture frame and showed five poses, all the pink of propriety and the essence of sedateness. That was all. It took ten minutes, and in the early part of the show made an interesting enough item. *Rush.*

George Malcolm.  
Songs.  
13 Mins.; One.  
Fifth Avenue.

George Malcolm, wearing the conventional Scotch kilts, is doing what is practically a straight singing act, using Scotch numbers exclusively. The Scotch songs are rather well thought of on this side and Malcolm has two or three of the catchy ones, including a medley of Harry Lauder's numbers. Mr. Malcolm has a very good voice, but there is too much sameness to the offering. Each song amounts to little else than a repetition of the previous one. He does no dancing and this also is a drawback. The Fifth Avenue audience accepted two of the numbers with good grace, but the others were received with indifference. *Dash.*

Enoch.  
Swimming.  
20 Mins.; Full Stage.  
Columbia.

Enoch, "the man fish," is presenting a swimming act along the same lines as that shown by The Finneys. The tank is built and set at the rear of the stage. Enoch has, however, worked out an almost entirely different routine. He smokes, plays the trombone and sings under water. The most notable of the feats is remaining under water for three minutes. He announces that he will attempt to stay under only two minutes, but by the watch, he was immersed for three minutes and five seconds Wednesday night. This is a full half minute longer than any of the other water performers have been known to remain under. Besides the tricks in the tank, Enoch does a monolog, not at all bad, but makes the act a little too long and draggy. The finish, a short talk on the different ways to avoid drowning and how to drown easily, should be curtailed. Enoch had no difficulty in holding his audience at the Columbia. *Dash.*

The Dalys.  
Fancy Skating.  
12 Mins.; Full Stage.  
Hammerstein's.

The Dalys have worked out a neat routine in which there are a number of interesting novelties. For one thing they have the layout of bottles or cones in position when the curtain rises and are spared the necessity of placing them in view of the audience. The process of taking them away is speedily accomplished. The Dalys are man and woman. The woman makes a partial costume change, that is, she puts on a fur jacket and cap, but still wears her short skirt of light silk. The man shows several acrobatic feats on the rollers, one a forward somersault and a curious spread-eagle small circle that seems to be new. While they are skating the couple do extremely well, but for some incomprehensible reason the man feels called upon to deliver himself of a good deal of comedy talk. The talk should be chopped relentlessly. It serves no good purpose and spoils what would otherwise be a clean, straight specialty. *Rush.*

Alberta Gallatin and Co.  
"Who's the Man."  
18 Mins.; Full Stage.  
Columbia.

"Who's the Man" deals entirely with the great present day subject "The Suffragette." A woman becomes entangled in the Woman's Rights Club, neglecting her home. The husband devises a scheme to bring her back to life, and succeeds; that's the story. The playlet starts out with a rush and keeps up the pace for the first ten minutes, but from then on it is merely repetition, commencing to go back and ending rather weakly. Alberta Gallatin is the woman, doing creditably throughout, playing easily and without overdoing. W. H. Forestelle is the husband and gives excellent support, playing the character evenly. He is the real henpecked hubby—also looks the part. Calvin Tibbets has a small role which he handles suitably. Some repairing of the latter half of "Who's the Man" might be the means of bringing this sketch quickly to the fore. It might be remembered that a good comedy sketch is acceptable, though it is not eighteen minutes long. Draggy padding should always be avoided. *Dash.*

Henry Frey.  
Songs and Talk.  
13 Mins.; One.  
Columbia.

Henry Frey is no different from a hundred and one other single entertainers who sing parodies and tell stories. Working as a "tramp" that resembles the usual Hebrew get up (to which he changes at the finish of his specialty) Frey tells a few stories that have been heard often enough to have become familiar, and sings a couple of parodies, also heard before. The parodies caught on at the Columbia, as they will in any of the smaller houses where he will probably have to confine his vaudeville showing. *Dash.*

## OUT OF TOWN

Swan's Alligators.  
15 Mins.; Full Stage.  
Million Dollar Pier, Atlantic City.

Bert Swan and his eight alligators present an act which for daring and novelty cannot be beaten. He first lays two alligators on their backs, hypnotizing them so that they remain in that position. A snap of the finger and they roll over and become active. They are only two feet long. Mr. Swan says anyone could perform his feats, but from their antics not many would try. An alligator which measures nine feet is brought on and Mr. Swan wrestles with it, finally landing it on the mat back up. The last half of the act consists of water feats, the work and tank resembling that of the Finneys. Mr. Swan's sister assists in this part. One of the large alligators is put in the tank with him. It rolls about, making a good finish. Bert Westen handles the comedy part of the act very well, burlesquing Mr. Swan's feats. He uses the smaller animals for this work. *I. B. Pulaski.*

James Young and Co.  
"When Love Is Young."  
23 Mins.; Full Stage (Interior).  
Maryland, Baltimore.

When a play or playlet has the trademark "Rida Johnson Young" upon it one naturally expects something new, original and witty, but in "When Love Is Young," written for her husband, James Young, the authoress has certainly taken a big fall out of her reputation. The playlet is plainly taken from her "Brown of Harvard," the three characters coming directly from the play, but this might be overlooked if she had not borrowed the only comedy to be found in the piece from a play which amused theatregoers some 15 years ago, "Charley's Aunt." The curtain rises on Tom Brown's (James Young) study (an interior belonging to the theatre with a few pennants strung about). Tom is in conversation with his chum (Robert Strauss). The telephone rings, or is supposed to ring (at the opening performance it did not), and some minutes are taken up by Tom's talk over the wire with Evelyn Kenyon (Catherine Calvert), his sweetheart. She is invited to tea. Will not come without a chaperone. Tom says his sister is there. She consents. Receiver is hung up and "Charley's Aunt" is brought into play. A chaperone there must be, and Tom's chum is it. As in "Charley's Aunt," the chum dresses in a feminine costume and palmas himself off on the unsuspecting miss as Tom's sister. They become very affectionate, much to Tom's disgust. During the action Miss Calvert sings "You're Just the One for Me" rather well, but she should see a dance doctor about her dancing. Young looks a bit old for the part of the boyish student and the call of the Bard of Avon is too strong in him to permit him to become "kittenish." The best work in the piece is done by Strauss as the bogus sister, although a very thin man in an extremely low-cut gown hinges on vulgarity. The playlet and the company were well received. Mr. Young and Miss Calvert are both Baltimoreans, and their friends, relatives, etc., helped to fill the house. *Gerald C. Smith.*

(Continued on page 23.)

# FOLLIES OF THE DAY.

The opening of Tom Miner and Barney Gerard's "Follies of the Day" on Broadway (Lincoln Square Theatre) Monday evening brought together a very mixed crowd for one of the oddest "first nights" of this season, if not in years.

Extensive billing all over the city, particularly in spots where the citizens or citizenesses are familiar with "burlesque" attracted from the Bowery and Eighth Avenue along with "regulars" from Broadway. In addition professionals in numbers, a majority knowing members of the cast, were in evidence.

Taking no chances on the opening attendance, the management somewhat freely "papered," and this expedient cost the house about \$1,000, that much money having been turned away from the box office. It was a wise move, however, to guarantee a full house, and the loss at the box office was more than returned by appreciation of the show itself, which left a good impression upon those who had not scanned the program carefully enough to note that merely a "burlesque show" was announced.

At 8:15 the lobby of the theatre was jammed, with five or six speculators on the walk. "Standing Room Only" was sent down the line of prospective ticket buyers. When the show had run about fifteen minutes there were rows six deep behind the orchestra rail, and the Lincoln Square probably never held a larger gathering.

For purely a "burlesque show" coming into Broadway on short notice, with little preparation, and with few changes as shown over the Western Burlesque Wheel this season, Messrs. Miner & Gerard made an extremely creditable showing. The performance ran well and was well liked.

It was quite a night for burlesque. There has been many a musical piece on Broadway at a two-dollar admission, which never gave nearly the amount of "sight" or "amusement."

The Lincoln Square is charging up to \$1. "The Follies of the Day," when trimmed down and thoroughly whipped in, will be a mighty good Broadway production for that fee. It will likely prove what many are looking for—lots of fun and girls at a reasonable price.

The performance ran long, especially the first part. This was occasioned as much by enthusiastic encores as anything else. There must have been considerable chopping during the week. Instead of the three acts programed, two were given in three scenes. The curtain dropped about 11:30 with a patriotic finale with "Our Boys in Blue" (added last week) in the centre.

Harry Fox and the Millership Sisters were also added to the cast. They were with "The Merry Burlesquers," another Miner organization, during the season. Sheppard Camp from "The Kentucky Belles" had a couple of roles, without anything really definite having been decided for him by the opening night.

For the pure comedy hit of the performance Sam Sidman as a "Dutchman" walked away with the honors. In the first act his catch line "That makes me so mad," uttered in a little squeaky falsetto, brought the laughs every time. Mr. Sidman was consistently amusing in makeup as well as work, playing "Louis

Mann" and resembling him closely as he appeared in "The Girl From Paris." During the second act Sidman gave a commendable impersonation of David Warfield, Harry Fox taking David Belasco. They had a heart-to-heart talk as to why Warfield should not leave "his Master." Sidman gave a better delivery of Warfield's much-imitated "You Don't Want Her" speech than anyone else has succeeded in doing and going further with it.

That bit was current. Another piece of present humor was a travesty on "The Easiest Way," by Larry McCale and Gertrude Hayes, given during their act "On the One Night Stands." While the dialog followed the original too closely for laughable burlesque, still it got over nicely, and at least was the first in the field. In this act, Mr. McCale, who at other times was an Irishman, did some very good work in travestied melodrammer.

During the show there was too much of Gertie Hayes. One of the faults in "The Follies of the Day" is the absence of principal women. Miss Hayes is entirely too big for the "kid" dress worn in the first act. Her olio number "Gertrude Hayes and Her Dancing Bricktops" (four "ponies" with the plumpest legs in the world) made one of the hits of the show with the dancing.

Ida Sturges is the other leading female, and many strained their eyesight when Ida trooped out in the Atlantic City scene under a red bathing costume, less costume than tights. Ida played a widow in a striped dress at first. She looked dashing. A couple of Italians sang "Rosa Rosetta" to her. Several encores impressed the chorus on the house.

Miss Hayes and Mr. Fox pulled down a big noise with "You're Just the Sort of a Girl for a Boy Like Me." A "plant" in either upper stage box kept it up, with additional "business" by Fox. He is a clean, likable light comedian, with several songs similar in theme and melody. This happened so frequently, the olio act of Harry Fox and the Millership Sisters could have been dispensed with. Likewise the person known as Sandy McGregor, who, according to the program, is imitating Harry Lauder. Lauder need not worry.

While very successfully singing his olio number, Mr. Fox intimated he was the first to use the Eddie Leonard "Wha, Wha, Wha," and proceeded to do so with much applause attending. Fox says he did this years ago in California.

John Williams was very well liked as "The Boss," playing the part to the ground, including ugly grammatical errors. John West resembled William Jennings Bryan.

About twenty-five chorus girls brightened up the stage now and then, with nothing unusual in evolutions or movements, but always dressed prettily, expensively and well. As a matter of fact, the costumes in toto are those never seen in regular burlesque as far as the material goes. Each dress had the silk or satin gloss to it. Eight lively "broilers" helped a heap.

A chorus girl in a "directoire" started something while walking across the stage, taking particular care that the audience should not miss seeing everything she had, and she had quite a lot. There were also chorus men.

There is some unnecessary swearing. That by Miss Hayes should be taken out immediately.

Nime.

# PLAZA.

This week's layout at the Plaza is the kind of entertainment that really advances vaudeville. The bill was an uninterrupted succession of hits, not even excepting Maude Odell (New Acts), now working alone for the first time, and doing something like an appropriate specialty.

Charles and Nellie King made a neat, light, graceful opening number. A simple singing and dancing routine serves them admirably, helped out by the attractive, youthful good looks of the pair. A spirited dance made the finish. A bit more stepping in the body of the act would have given it more life.

Rinaldo, the violinist, was "No. 2," although he could easily have supported a more important place. He could not, however, have scored more strongly. "Poet and Peasant" now is used as the opening number. That selection is pretty well worn for vaudeville. Beside it is rather long for a starter. Despite his brilliant playing the audience was becoming a bit restive before the finale. An operatic number followed, and that curious trick playing of Rinaldo's brought the finish. The latter has crystallized into a name. An announcement card calls it "The Rinaldo Rag." "Popularity" in an exaggerated tempo served as an encore. Rinaldo could have taken another encore, but wisely didn't.

Emma Carus came across with another bull's-eye almost immediately following. She had to go all through her repertoire before they would let her go. Maude Odell was scheduled for closing, but changed places with Barnold's Animal Actors, moving up to "No. 3."

Henry Lee returns to his original offering, "Great Men Past and Present," making only a few changes in his subjects, but keeping the familiar arrangement of the presentation. The new ones are Emperor William II, Hon. Joseph Cannon and Oscar Hammerstein. All three were handled with the care and skill in make-up that characterizes Mr. Lee's work. Mr. Lee seems to be the only impersonator who realizes the ex-President is not a rough rider any more. He dresses Mr. Roosevelt in civilian riding costume instead of the khaki uniform that has become a stage trade mark of Theodore.

The Florenz Troupe of acrobats started the second half off splendidly. Good fast ground tumbling makes the foundation of the turn, varied by some striking feats in two- and three-high work. The use of a conspicuously pretty girl as understander helped not a little to brighten up the stage picture. Two of the four men dress in conventional evening clothes while the younger pair wear gray satin knickerbockers and dress coats. The girl displays an evening gown that could well be the dressing for a concert singer.

A dark change, the only halt in the whole show, was necessary for the placing of Willa Holt Wakefield's piano. Miss Wakefield made her usual series of bows and then addressed a pretty little speech to the audience, saying her recent illness had been robbed of all its discomfort by the delight of so cordial a reception.

(Liff Gordon, in next to closing place, was his usual big laugh, and the show closed with the Barnold animals. The audience remained after the final curtain to applaud for the act.

Rush.

# HAMMERSTEIN'S.

A string of nine solid hits tells the tale of one of the best shows Hammerstein's has offered this long time. From getaway to finish the bill runs to an uncommonly high average of entertainment. There was only one slight pause when a short overture gave the crew time to change the setting in "two" from Howard and North's exterior to Irene Franklin's drawing room. With this scarcely noticeable exception the layout ran without a hitch.

The Dalys (New Acts), a pair of fancy skaters, opened the show. Fiddler and Shelton followed. The colored pair threatened once or twice to keep too closely to their more polite efforts, but just in time switched quickly to the comedy side. The singing is most agreeable and the piano playing of Shelton a decidedly brilliant performance. Fiddler's facial contortions scarcely call for the use of a spotlight.

Waterbury Bros. and Tenny got under way with a jump, thanks to the capital entrance of the blackface comedian. He is dragged across the stage in a ridiculous travesty of a boat with a miniature wireless apparatus on the mast. His droll, quiet funniments kept the turn running to the accompaniment of solid laughter, while the excellent music of the straight members gave the number a splendid musical foundation.

In a convention of baseball fans such as gathers at the 42d Street corner it is easy to see how Ray Cox's college girl characterization would be received. That baseball bit has become the real feature of the act.

Clayton White and Marie Stuart occupied the customary sketch position closing the intermission. In the whole range of vaudeville there is no better example of racy, up-to-date humor than the farce "Cherie." It will take a good deal of repeating to make it seem stale to the most regular vaudeville habitue.

Howard and North were in the undesirable place after the intermission, but all places are alike to the delightful character sketch of the pair, "Back in Wellington." Frank North is one of the few comedians who makes a wholesome, humorous character of the "rube" instead of a comic caricature.

There had been a good many comedy characters on the bill preceding Irene Franklin and Ben Welch and the evening was well advanced toward eleven when they appeared. Nevertheless both scored strongly. Miss Franklin has condensed her repertoire to four songs, using the best of her numbers. The new opener, "I Don't Care What Becomes of Me," gives her a capital start and for purposes of entertainment at the Victoria "the burlesque soubret," used as the finish, would be hard to beat.

Ben Welch holds to the old offering unchanged except that the Italian number is a new product. If Welch could have heard some of the comments in the back of the house Tuesday evening, he would have to believe that his serious recitation at the finish is out of place. The foolishness of working up a comedy hit—as he does with his Hebrew and Italian—and then discounting himself in a vain effort to act out, ought to be self-evident.

The Potter-Hartwell Trio closed the show. They have a lively, plump little pony who makes three pretty costume changes (a novelty for a knockabout act).

Rush.

## AMERICAN.

Between the orchestra and the crew back of the stage they all but spoiled a good show Monday night. No less than five acts were forced to stop at some period of their specialty to advise the orchestra, while there were continual instructions for lights to the back of the house. It is a lively vaudeville entertainment this week with many good laughs, and contains the desirable element of variety.

Julian Eltinge was probably responsible in a large measure for the extremely big attendance on a night that was rather warm for indoor enjoyment. This is the impersonator's first appearance at the American, and there is little question but that he will be held over. Three songs are given showing "the Brinkley Girl" in a stunning gown of silver, "the Bathing Girl," which caused a furor with the Minstrels, and the "kid" from his old repertoire. Following the songs Eltinge has put together a dance which he terms "The Goddess of Incense," which displays an elaborate stage setting. The big surprise is the execution of the dance by Mr. Eltinge. There is none of the "Salome" about it. As a graceful dancer Eltinge is easily ahead of any of the "Salomeres," and he has them all distanced for looks. A speech was necessary before he could get away.

The big applause winner of the program was Juliet. The imitator has never shown to better advantage. Jimmie Powers, one of her latest efforts, is a gem. There is a little difference in her voice, which is to be expected, but the facial expression and movements are all but perfect.

The La Maze Brothers were another big applause-getting act. The acrobats have but recently returned from a long sea voyage, and they did not seem to have their land legs, but managed to pass through in capital style. The comedian has worked out a couple of new falls that are quite the riskiest seen hereabouts lately. One from three tables, one atop of the other, is worked up beautifully, and brings "ohs" and "ahs" from all over the house. The act moves swiftly all the time. There is no "stalling" whatever.

Halliday and Curley are giving the "Battle of Too Soon," and secure quite as much out of it as did the originals. Both men play to each other capably.

"The Rosedal Four," a singing act after the style of "The Village Choir," had rather a difficult position following Eltinge, but put over a substantial hit, even after many had left the house. The act has rather a poor opening with "Annie Laurie," but from then on the selections are well chosen, and the mixed quartet do very well. A pair of silk hose should be supplied the smaller of the two girls.

Kenney and Hollis in "No. 4" position were rather a surprise. The boys were forced to bow out eight or ten times. The pair make a very good comedy talking act. All needed at present is a little bolstering up of the early material to make the act one of the best.

McLallen and Carson in an early position scored strongly with a very neat skating arrangement. The man is a capital skater as well as a first-rate dancer on the rollers. Miss Carson looks well and the dressing and very pretty stage setting add greatly.

Alf W. Loyal gave the bill a good finish

## FIFTH AVENUE.

A long but rather entertaining program is at the Fifth Avenue. The nine acts are turned off without any waits whatever and the show does not appear to be nearly as long as it is.

E. Frederick Hawley, Francis Haight and Co., give the program its serious twist with their melodramatic playlet "The Bandit." The act is practically new hereabouts, having only appeared in the metropolis on one or two occasions. The sketch frames up favorably with any in the dramatic line. It tells a complete story in a short time and there is action in almost every line of it. Mr. Hawley does a capital bit of character work as the "Greaser Bandit King," and is ably assisted by Miss Haight, who has quite as important a role.

The Great Lester was in the next to closing position, the hit of the program. Working with a single dummy he secures a good bit of comedy from the dummy's abuse. A funny little way of saying "Huh" after each sentence caught a laugh each time repeated. Lester receives most of his applause from the trick ventriloquism, however. The Great Lester is well up in his line but it will take some working to put the necessary finish to the offering.

Les Sylvas closed the bill and made a first rate finisher. The pair go all the balancing ladder acts one better in all departments. Binns, Binns and Binns caught many laughs in the first half of the program, but there is a quantity of the comedy that is too rough for the Fifth Avenue. The dressing of the comedians is untidy, which is not at all necessary, even though they have to become water-soaked before they become funny. The music is all of the better sort and really deserves more attention than it is receiving.

The Big City Quartet came in for a good share of attention. The quartet are purely a straight singing four and aside from a little encore bit of foolishness, stick to their knitting. The vocal strength lies more in their harmony than in the individual work. The former is very strong, while the latter is not up to the mark. Neat dressing gives a good impression, and the quartet fill the requirements to a nicety.

The Zanettos gave the bill a very fast start with a novel juggling turn. The trio work fast and without misses. Two or three of the ensemble combinations are particularly striking. The long passing of the knives and the torches brought merited applause. The act still uses the catching on the fork business, something they claim to have originated. A sign to this effect is shown during the proceedings.

Lyons and Parks did very well in "No. 2." The harpist is using "My Cousin Caruso" and gets away with it nicely. The boy seems to have picked up in his dancing and his voice is going back where it was originally.

"A Night on a House Boat" was also on the bill. George Malcolm, New Acts.

Dash.

with his novel dog and equestrian act.

Watson, Hutchings and Edwards and Gertie Le Clair and "Picks" also showed. Minna K. Hurst sang the ill. songs.

Eddie Clark and his "Winning Widows," New Acts.

Dash.

## PARKS AND FAIRS

Chicago, May 13.

Forest Park inaugurated its second season May 8. It is on the west side, the only one within reach of the west side, and has been almost completely changed. The features this year are many freak rides and "thrillers." The Steeplechase, a horse race over an undulating course a half mile in length, is one of the attractions. There is also a fire show and a vaudeville show managed by George Harris and directed by Jake Sternad. Don Phillip's Band give the open air concerts. Riverview Park, now known as "Riverview Exposition" (on account of the numerous attractions) opened Wednesday. The park has been increased. One of the features is last year's attraction, "The Monitor and Merrimac." A new one is "Over and Under Niagara." Several other concessions have been installed, making the park one of the best and most diversified from point of attractiveness in the city. The chief attractions at "White City," which opens this Saturday, will be Henry Lee's spectacle, "The Destruction of Messina." About 100 people take part in the show. New coasters and other side features will mark the opening. Creator's Band provides the musical entertainment in the shell pavilion. Sans Souci Park will not open until May 22. Many interesting features have been provided, among them an "Aerial Subway." The important event of the season will be the star dramatic productions in the theatre. Virginia Harned will be the first to appear, opening in "Iris." Her engagement is for three weeks. Wilton Lackaye and Henry Miller will follow.

Toledo, May 13.

Joe Pearlstein, manager of the Grand Opera House, Syracuse, will again take the direction of The Farm here for the summer. A few weeks of musical comedy may interrupt the vaudeville.

Billy Armstrong has been appointed Director of Sports at Dominion Park, Montreal. For several years Armstrong was on the stage. He has opened an office in the Bennett Theatre Building, Montreal.

Island Park at Easton, Pa., opens May 29. H. R. Fehr will be the manager.

Scranton, May 13.

"Luna" Park, under the management of Len B. Sloss, will open May 24. Arthur J. Keller has been re-engaged as director of publicity.

Boston, May 13.

J. J. Hurley has built a new theatre at Revere Beach, seating 750. It is called the Revere Theatre. Combination vaudeville and pictures will be given. The opening takes place May 16. Acts will be supplied through the Bliss agency of Boston.

The Wandamere Amusement Co., of Wandamere, Utah, will control a park in that city. The company has incorporated for \$12,000 and will take over the Caldera Amusement Park. W. E. Sutherland, president; John M. Knight, vice-president; William B. Hughes, secretary.

Youngstown, O., May 13.

The Airdome Amusement Co., with headquarters at Washington, Pa., is arranging to open a summer theatre in this city. When completed the company will have a circuit which will include "Airdomes" in Youngstown, Steubenville, East Liverpool, O.; New Castle, Washington; Braddock, Pa., and Wheeling, W. Va. The airdomes will have the stages only enclosed, with the auditorium part surrounded by a high wall. They will seat 1,800 people. Vaudeville and musical performances will be played. It is announced that Avon Park, which has seen several eventful seasons as an amusement resort with vaudeville attractions, will likely be open again this summer, despite reports to the contrary. The Adams Amusement Co., owners, has offers from several managers who wish to take a chance.

Seattle, Wash., May 13.

A new theatre is being built on the corner of Fourth Avenue and Seneca Streets. It will be called Auditorium. The structure is a temporary one for the summer season. Seating capacity about 2,000. Musical comedy and vaudeville are to be given. Bookings by Ed Fisher.

Indianapolis, May 13.

Wonderland Park opens May 29. A German Village without beer will be a unique feature. The absence of the foaming beverage is due to the activity of the "drys" in the political fight now waging in Hoosierdom.

"Dreamland," Coney Island, opens tonight (May 15). Extensive alterations have been made in the resort under direction of General Manager S. W. Gumpertz. A circus ring has been placed over the lagoon, and here will be given the free out-of-doors features. A new concession is the Philippine Village with a collection of genuine Bontoo head-hunters. The village is under the supervision of the U. S. Government. "Teddy in Africa" will be the title of a new shooting gallery. Bostock has already moved into his old quarters, and Jack Bonavita will be the principal exhibit in his lion taming specialty. Blake's Pony Circus will be another new show. Manuel Herzog's Trained Stallions and Ouika Moors, bareback rider, will be among the features of the circus ring, while the sensational Boises will give their aerial performance. Dubec Brothers and Dan Ryan will be the clowns.

A fire at "Golden City," Canarsie, Long Island, last Saturday night destroyed \$200,000 worth of property in the park. The place was to have opened on Sunday. The Canarsie Amusement Co. is the present manager. William Warner, Jr., is the president of the company. Several of the amusement devices and attractions were saved.

Jake Rosenthal, manager of the Bijou, Dubuque, Ia., will manage the new vaudeville theatre at Union Park, which the Union Electric Co. has built in that city. First-class shows will be the policy.



# Announcement

Thirteenth Season of the

## Brighton Beach Music Hall

Opens Monday, June 7th, 1909

THE HIGHEST OF HIGH GRADE VAUDEVILLE

ARTHUR M. HOPKINS, Mgr.

UNITED BOOKING OFFICES, NEW YORK

## VARIETY ARTISTS' ROUTES FOR WEEK MAY 17

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MAY 16 to MAY 23, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A

A B C D Girls, 320 W. 90, N. Y.  
Abalos, Hilarión & Rosalie, 779 State, Bridgeport.  
Abdallah Bros., Three, 1235 Golden Gate, Frisco.  
Adair, Art, Lyric, Laramie, Colo.; 24, Edison, Hastings, Neb.  
Adams, Edward B., 418 Strand, W. C., London, England.  
Adams, Billy, Union Square, Somerville.  
Ader Trio, 2288 N. 8d, Phila.  
Adeyn, Box 248 Champaign, Ill.  
Adler, Pk, Orpheum, Los Angeles, Cal.  
Ahearn, Chas., Troupe, Keith's, Boston.  
Ahearn, The, 290 Colo. Ave., Chicago.  
Ahl, Ed, Bangor, Me.  
Ahlert, 1416 Broadway, N. Y. O.  
Albertus & Millar, Empire, Hull, England.  
Alexander, Blanche, 143 Clayton St., Athens, Ga.  
Alexandre & Denton, 41 Acre Lane, London, Eng.  
Alexis & Schall, 327 E. 25th, N. Y.  
Allen, Chas. H., 451 E. Mangas, Chicago.  
Allen-Deimain-Allen, 840 Madison St., Brooklyn, N. Y.  
Allen, A. D., Co., 74 Pleasant, Montclair, N. J.  
Allen, Violet, & Co., 222 E. 14th, N. Y.  
Alm & Francis, 511 Shotwell, San Francisco.  
Alm & Hunter & All, Claude Pl. and New York ave., Jamaica, N. Y.  
Alpha Troupe, Majestic, Ann Arbor, Mich.; 24, Bijou, Bay City, Mich.  
Alpine Troupe, Gold Bros., Shows, O. R.  
Alvano & Co., West Middletown, O.  
Amatis Sisters, Four, Orpheum, Oakland.  
American Trio, 56 Penn Ave., Newark, N. J.  
Angell Sisters, 719 W. New York, Indianapolis.  
Apollo Bros., 340 W. 4th, N. Y.  
Apollo Quartet, 80 No. State St., Chicago.  
Araki's Troupe, Robinson, Cincinnati, O.  
Arrell Bros., 24, Empire, Calgary, Can.  
Ardo & Eddo, 500 E. 84th, N. Y.

Arizona Troupe, 351 E. 18th, N. Y.  
Armoud, Grace, Fountain Ferry Park, Louisville, Ky.; 23, East End Park, Memphis, Tenn.  
Armstrong & Verne, Union Hotel, Chicago.  
Armstrong & Clark, Orpheum, Winnipeg, Can.  
Armstrong, Geo., Colonial, N. Y.; 24, Orpheum, Brooklyn, N. Y.  
Arnold & Felix, South & Henry Sts., Jamaica, N. Y.  
Alrona Zoeller Trio, Waldman's, Newark; 24, Olympic, N. Y.  
Arville, Dorothy, 1 W. 85th St., N. Y.  
Astaires, The, 42 Eldorado Pl., Highland Pk., N. J.  
Atkinson, Harry, Bennett's, Ottawa, Can.; 24, Bennett's, Montreal, Can.  
Auberts, Lee, 14 Frobel Str., Ill., Hamburg, Ger.  
Auburns, Three, 325 Beacon, Somerville, Mass.  
Auers, The, 37 Heygate, South End-on-Sea, Eng.  
Auger, Capt. Geo., 12 Lawrence Rd., So. Ealing, London, Eng.  
Austin, The, 10 Bakers Lane, Rockville, Conn.  
Avery, W. E., 5006 Forrestville, Chicago.  
Ayres, Howard, 919 Rittner St., Phila., Pa.  
Azards, The, 229 W. 38th, N. Y.

B

Bader, La Valle Trio, 23, Orpheum, San Francisco.  
Baraban Russian Troupe, 109 E. 116th, N. Y.  
Bard Bros., Pantages, Spokane, Wash.  
Bachman, Marie, Grand, Los Angeles, Indef.  
Bernstein, Harry, Bijou, Racine, Wis., Indef.  
Ballata, The, 319 E. 14th, N. Y.  
Ball & Marshall, 220 Lincoln Pl., Norwood Pk., Chicago, Ill.  
Barlowe, Frederick, Bijou, Minneapolis, Minn.; 24, Bijou, Milwaukee, Wis.  
Barry & Wolford, Victoria, N. Y.; 24, Colonial, N. Y.  
Barry, Lydia, 77 Bay 32d St., Brooklyn, N. Y.

Barnes, T. Roy, & Beale Crawford, Keith's, Cleveland; 24, Temple, Detroit.  
Barnes, Reming & Co., Unique, Minneapolis, Minn.  
Barnes & Levis, 224 Horton Ave., Detroit, Mich.  
Barron, Rube, 20 E. 88th, N. Y.  
Barron, George, 2002 Fifth Ave., N. Y.  
Barrett Sisters, 1904 N. 31st, Phila.  
Barrett, Marjorie, 4509 Filmore, Pittsburg.  
Bates & Melville, 78 Gregory St., New Haven.  
Batro & McCue, 319 North Second, Reading.  
Baxter & La Conda, 1703 Carson St., Pittsburg.  
Beam, Will, 1553 B'way, N. Y.  
Bean, Wm. C., 8 Haddon Ave., Atlantic City, N. J.  
Be Ance, The, 3442 Charlton, Chicago.  
Beard, Billy, 1401 Dayton, Savannah, Ga.  
Beauvais, Maridor, & Co., Duval, Jacksonville, Fla.  
Beecher & Maye, 1553 B'way, N. Y.  
Beeson, Lulu, Orpheum, San Francisco.  
Belmel, Musical, 340 E. 87th, N. Y.  
Bell, Arthur L., 488 12th, Newark, N. J.  
Bellmonte, Harry & Pearl, 20 W. Missouri, Kansas City.  
Bennett, Laura, 113 W. 76, N. Y.  
Bennetta Bros., 206 W. 67th, N. Y., c/o Williams.  
Bergere, Valerie, Keith's, Boston, Mass.  
Berliner, Vera, Orpheum, Butte; 23, Orpheum, Spokane.  
Bernard & Siefert, 955 S. High, Columbus, O.  
Bernice & Howard, 3007 Calumet, Chicago.  
Bernier & Stella, 22 Haywood, Providence.  
Berol, William, care Lehman, 544 Ralph, Ridge-wood, Brooklyn.  
Berry & Berry, Fountain Ferry Pk., Louisville, Ky.; 23, East Side Park, Memphis.  
Bertram, Robert H., Pantages, Seattle, W. Va.  
Beyer, Ben & Bro., 1490 Bryant Ave., N. Y.  
Behrend, Musical, 52 Springfield, Newark.  
Belclair Bros., K. & P. 5th Ave., N. Y.; 24, K. & P. 125th St., N. Y.  
Bertina & Brockway, 311 Third, N. Y.  
Biff & Bang, 178 Bruce, Newark.  
Bijou Comedy Trio, Gayety, Indianapolis, Ind.  
Black & Co. Violet, Majestic, Milwaukee; 24, Majestic, Lincoln, Neb.  
Blanchin & Hehr, Liberty, Tomauqua, Pa.  
Blaney & Wolfe, 257 W. 44th, N. Y.  
Blinbow, The, Appleton, Wis.  
Bingham, Kitty, Scenic, Williamette, Conn.  
Black & White Trio, 405 Columbus, N. Y.  
Black & Jones, 113 W. 30th, N. Y.  
Blessings, The, Columbia, St. Louis; 24, Ramona Park, Grand Rapids, Mich.  
Blondell, Mysterious, & Co., 25 Second St., N. Y.  
Blum, Bom, Brr, Proctor's, Albany; 24, Proctor's, Newark, N. J.  
Booth, Gordon & Booth, 1553 B'way, N. Y.  
Boley, May, Port Washington, L. I.  
Borden, Zeno & Haydn Bros., Pantages, Seattle.  
Boulden & Quinn, Bijou, Atlanta; 24, Bijou, Charleston, S. C.  
Boutin & Tilton, Poll's, Wilkes-Barre.  
Bowers & Bowers, 2 Oliver pl., Everett, Mass.  
Bowers, Walter & Crooker, Temple, Ft. Wayne, Ind.; 24, Keith's, Philadelphia.  
Bowen Bros., 1553 B'way, N. Y.  
Boys, Two, 1280 So. Decatur, Montgomery, Ala.  
Boys in Blue, 240 E. 21, N. Y.

Bradley, Owen, 44 State St., Auburn, N. Y.  
Bradley & Davis, 217 E. Lalock St., Pittsburg.  
Bradford, The, 290 W. 41st, N. Y.  
Brandon's Musical, 67 So. Clark St., Chicago, Ill.  
Bransby & Williams, 110 Stockton, W. Pittsburg.  
Breakway Barlows, 201 E. 14th, N. Y.  
Breen, Harry, Keith's, Cleveland.  
Brenner, Samuel N., 2865 Tulip, Phila.  
Brennon, Herbert, & Dowling, Helen, Grand, Vancouver, B. C.  
Broadway Boys, 4 Huntings Co.  
Bingham, Anna R., 28 Exchange, Binghamton.  
Brinkley, The, 424 W. 39th, N. Y.  
Britton, Sadie, Coliseum, Burlington, Ia., Indef.  
Brixton & Brixton, 708 Lexington, Brooklyn, N. Y.  
Brook, Temple & Co., 25 W. 31st, N. Y.  
Brooks & Denton, 670 6th, N. Y.  
Brooks & Jeannette, 861 West, N. Y.  
Brown & Sheftall, 349 W. 69th, N. Y.  
Brown, Harris & Brown, Brown's Bungalow, Riverside, R. I., Box 1.  
Brown, Harry L., Hopkins, Louisville, Ky., Indef.  
Brown, Bothwell, 407 West 128d, N. Y.  
Brownies, The, Rural Del. No. 8, Topeka, Kan.  
Browning & Kelley, Majestic, Denver, Colo.  
Brunettes, Cycling, 231 Cross, Lowell, Mass.  
Buckley, John, Empire, Calgary, Alberta, Can.  
Buhler, O. H., 1363 Putnam, Brooklyn, N. Y.  
Bunchu & Alger, 2319 N. Main, Louisville, Ky.  
Burgess, Harvey J., 627 Trenton, Wilkesburg, Sta., Pittsburg.  
Burns & Emerson, 1 Place Boiesdieu, Paris.  
Burt & Daughter, Mr. & Mrs. Wm. F., Actors' Society, N. Y.  
Burton, Hughes & Burton, 552 Stanton, N. Y., O.  
Burton, H. B., Sherman House, Chicago.  
Buch Bros., Edison St., Ridgefield Pk., N. J.  
Buxton, Chas., Crystal, Menasha, Wis., Indef.  
Byers & Herman, 5640 Paxton rd., Cincinnati.  
Byrne & Golsen, Cycle Park, Dallas, Tex.

C

Cesar, Mysterious, & Co., Continental Hotel, Chicago.  
Cahill, William, 305 7th, Brooklyn.  
Cain Sisters, Empire, Youngstown, O., Indef.  
Cameron & Byrne, 91 Bartlett, San Francisco.  
Campbells, The, 121 W. 101, N. Y.  
Carberry Bros., 6 Oxford St., Phila.  
Cardowale Sisters, 153 W. 45th, N. Y.  
Carr Trio, Majestic, Galveston.  
Carle, Hilda, 12 W. Milwaukee, Detroit, Mich.  
Carrillo, Leo, c/o Variety, N. Y.  
Carrays, The, 19 Perry, Pittsburg.  
Carson & Devereaux, 410 Sine St., Evansville, Ind.  
Carroll Sisters, Grand, Union City; 24, Gayety, Indianapolis.  
Carlin, Rose, 514 Lenox Ave., N. Y.  
Carlin & Otto, 147 W. 43, N. Y.  
Carlisle's Dogs & Ponies, 24, Majestic, Denver.  
Carrroll, Nettie, Trio, Barnum-Bailey, C. R.  
Carson & Farum, 235 E. 24th, N. Y.  
Carters, The, 24 9th St., La Salle, Ill.  
Carey & Stampe, 52 Court, Brooklyn, N. Y.

When answering advertisements kindly mention VARIETY.

# Still on the Orpheum Circuit The ORIGINAL JEWELL'S MANIKINS

The acme of original, realistic manikin manipulation, much copied but unequaled by insignificant, miserable imitators

I don't usually take notice of absurd twaddle, but must really contradict a few of Mr. Deaves' claims to originality. In his very modest statement he makes himself the inventor of everything in my act. For unblushing affronting this person, whoever he is, undoubtedly takes the cake. He claims he is the originator of the "smoking figure." Jewell's Manikins had the "smoking figure" twenty years ago, and it has been used in this country for the past five years. My father, the late John Holden, used the "smoking figure" forty years ago, the same applying to the cake walk,

of which Deaves is the inventor, if you choose to take his own word for it. He says he has worked it for eleven years. It's a pity he can't show better results, for, until I saw his act a little while ago, I never thought anything in my line of work could be done so badly. No doubt he took this method of getting a little advertising. I am sure no one will want to steal his "rubber neck," of which, I have no doubt, he is the inventor.

JEWELL'S MANIKINS rest on the skill of manipulation and not upon crude burlesque.

Mrs. Jess Jewell, Proprietress

Booked Indefinite

Direction, Pat Casey

HEADLINING BILL AT COLUMBIA, ST. LOUIS, THIS WEEK (MAY 10).

## Cobb's Corner

NO. 167. SATURDAY, MAY 15, 1909.

### "Take Plenty of Shoes"

By WILL D. COBB.

A sunburned farmer's sunburned son,  
Said, "Father, I resign;  
This farm thing 'runs for Sweeney.'  
And I'll be New York town for mine."  
"New York, New York," the old man said,  
His voice grew soft and kind.  
"I was there, gee, in eighty-three,  
When you get there, you'll find."

#### CHORUS.

It's a grand old town that New York town,  
It's the farm where the fortunes grow;  
All you need to do is to pick yourself a few,  
And that feller Rockefeller won't have any-  
thing on you.  
When your feet slam down on that Amsterdam  
town,  
You can all your trunk with all the plunks  
you choose;  
But it's a long road, back home—  
Take plenty of shoes.

THIS IS THERE  
"SHAPIRO'S GOT IT."

WILL D. COBB, Songsmith  
1418 BROADWAY

Casad, De Verne & Walters, 312 Valley St., Day-  
ton, Ohio.  
Celest, 74 Grove rd., Clapham Park, London.  
Chalk Line, Poll's, New Haven, Conn.  
Charmers, The, Du Val, Jacksonville, Fla.  
Chase, J. Percy, Bijou, Oshkosh, Wis., indef.  
Chase & Carme, 2516 So. Halstead St., Chicago.  
Cherie, Doris, 23 E. 90th, N. Y. C.  
Chevalier, Louis, & Co., 1558 B'way, N. Y.  
Chinko, Orpheum, Oakland.  
Clarence Sisters, 860 West 45th St., N. Y.  
Clark & Duncan, Temple, Ft. Wayne, Ind.; 24,  
Columbus, Chicago, Ill.  
Clark & Turner, 146 W. 64th, N. Y.  
Clarke, Wilfred, 130 W. 44, N. Y.  
Clay, Geo., Dreamland, Olean, N. Y.; 24, Grand,  
Elmira, N. Y.  
Clayton & Drew, O. H., Chattanooga, Tenn.  
Clermontas, 450 9th Ave., N. Y.  
Cleveland, Claude & Marion, 91 Beachland, Be-  
verly Beach, Mass.  
Clito & Sylvester, Lubin's, Phila.  
Clipper Comedy Four, O. H., Passaic, N. J.; 24,  
O. H., Rochester, N. Y.  
Clipper Comedy Quartet, 23, Fountain Ferry Ph.,  
Louisville, Ky.  
Clure, Raymond, Grand, Victoria, B. C.  
Clye & Rochelle, 87 Park, Attleboro, Mass.  
Cogan & Bancroft, 1553 B'way, N. Y.  
Colby, Mr. & Mrs. Franklyn, 2064 West Lake,  
Chicago.

## ANNOUNCEMENT!

### The Gaiety Suit & Cloak Co.

1545 Broadway, New York  
Corner 46th St., Suite 306

Will RETAIL at WHOLESALE PRICES  
A Stylish Variety of

Ladies' Washable Suits  
and  
Silk Pongee Auto Coats

## Notice to all Vaudeville Acts

The ALPHA THEATRE, ERIE, PA.

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When answering advertisements kindly mention VARIETY.

Colbys, The, 77 Walton Pl., Chicago.  
Cote, Will, 15 4th, Brooklyn, N. Y.  
Cote & Clements, Baymore Hotel, Phila.  
Collins & Brown, Forest Park, St. Louis, Mo.;  
24, West End Park, Memphis.  
Colonial Septet, Hull, England; 24, Walsall, Eng-  
land.  
Colonial Quartet, 1662 Page, San Francisco.  
Columbia Musical Trio, De Rue Bros.' Minstrels.  
Columbian, Five, 126 Midland, Findlay, O.  
Comrades, Four, 834 Trinity, N. Y. C.  
Cooper, John W., 119 Wyckoff, Brooklyn, N. Y.  
Cooper, Geo. W., 47 Douglas Place, Chicago, Ill.  
Conroy, Le Maire & Co., Orpheum, Brooklyn; 24,  
Maryland, Baltimore, Md.  
Conway & Leland, Wintergarten, Berlin, Ger-  
many.  
Cook, Frank, Austin & Stones, Boston, indef.  
Cook & Madison, Casino, N. Y., indef.  
Cook, Joe & Bro., Orpheum, Ft. Wayne, Ind.  
Cooke & Myers, Crystal, Alliance, Neb.  
Cooper, Jeanette, Thalia, San Francisco, indef.  
Coote, Bert, Green Room Club, N. Y.  
Corcoran & Dixon, 23, Truxton, Brooklyn, N. Y.  
Corellis, Three, Barnum & Bailey, C. R.  
Cossar, Mr. & Mrs. John, Majestic, Montgomery;  
24, Majestic, Birmingham, Ala.  
Coulter & Wilson, 137 W. 49th, N. Y.  
Country Club, Alhambra, N. Y.  
Courtney & Dunn, 232 E. 18th, N. Y.  
Cowles Family, Great, c/o Webster, Valley City,  
No. Dak.  
Cowper, Jimmie, 65 Carroll, Binghamton.  
Crane, Finley Co., 101 Elm St., West Haven, Conn.  
Crawford & Manning, 115 Lawrence, Brooklyn.  
Crawford, Pat, Hi Henry Minstrels.  
Cree, Jessica, 501 Kirby Ave., Detroit.  
Cree & Co., 1404 Borie, Phila.  
Cresay & Darne, 5th Ave., N. Y.; 24, Concord,  
New Haven, indef.  
Crotius, Dick & Co., Majestic, Chicago.  
Crimmings & Geary, 45 Charles St., Malden,  
Mass.  
Culver & Lynne, 40 E. Town St., Columbus, O.  
Cummings & Colonna, King's, Manchester, Eng.;  
24, Hippodrome, Bury, England.  
Cummings & Merley, Unique, Los Angeles, indef.  
Cunningham & Marion, 155 E. 90th, N. Y.  
Curtis, Sam J., & Co., Proctor's, Newark.  
Curson Sisters, Keith's, Phila.  
Cuttings, The, Lampasso, Tex.  
Cutty, Musical, 8084 E. Baltimore St., Baltimore.

#### D

Dagwell, Natalie, and Aurie, 103 W. 84th, N. Y.  
Dainty Four, 242 W. 43d, N. Y.  
D'Aivini, Rocky Point, E. I., indef.  
Daly's Country Choir, 1440 B'way, N. Y.  
Dance, Wm. H., Majestic, Sioux Falls, indef.  
Dandy George Duo, 221 W. 42, N. Y.  
Darr, Harry, 525 E. 14th, N. Y.  
Darrow, Stuart, Mr. & Mrs., Young's Pier, At-  
lantic City.  
Darnley, Grace, Lagos House, Fairfield Ed., Vic-  
toria, B. C.  
Davenport, Ethel, 65 Irving Pl., Brooklyn.  
Davenport Troupe, Barnum & Bailey, C. R.  
Davey & Moore, 132 E. 17, N. Y.  
Davis, Sam, 217 E. Lalock St., Pittsburg.  
Davis, Edwards, Green Room Club, N. Y.  
Davis, Floyd, Temple, Boulder, Col., indef.  
Davis, Mark & Laura, Park, Livingston, Mont.;  
24, O. H., Great Falls, Mont.  
Dawson & Whitfield, 340 E. 85th, N. Y.  
Day, Carita, 895 Gold St., Brooklyn, N. Y.  
Dayne, Dorothy, Majestic, Houston, Tex.  
Deagon, Ed & Kitty, Griffith, Ind.  
Deas & Deas, 253 W. 80th, N. Y.  
Deil & Miller, Hippo, Buffalo, indef.  
De Cotret & Ligo, 1553 B'way, N. Y.  
De Fur & Ester, 2319 Ballfontain, Indianapolis.  
De Hollis & Valora, Orpheum, Seattle.  
De Luxon, Zelle, Orpheum, Oakland.  
De Trickey, Cor. Hunt's Hotel, Chicago.  
De Veaux, Wells G., Crystal, Denver, indef.  
De Vey & Dayton Sisters, Majestic, Evansville,  
Ind.; 24, Majestic, Birmingham.  
Deaton, Chas. W., Room 8, 418 Strand, W. C.,  
London, Eng.  
Deaves, Harry, Bergen Beach, Brooklyn, N. Y.  
Delavoye & Fritz, Forrest Park, Little Rock, Ark.;  
24, Park, Eureka Springs, Ark.

Delmar & Delmar, Circo Bell, Mexico City, Mex.,  
indef.  
Delmore, Misses, 418 W. Adams, Chicago.  
Delton, Al H., 538 19th, Milwaukee.  
Deltons, Three, 261 W. 38th, N. Y.  
Demacos, The, 112 North 9th, Phila.  
Deining, Joe & Co., Savoy, Atlantic City.  
Dempsey, The, Hotel Graymount, Denver, Colo.  
Desmond Sisters, 605 Milton, San Diego, Cal.  
Desmond & Co., Bob, Avenue, Louisville; 24,  
O. H., Lexington, Ky.  
Derenda & Green, 14 Leicester St., London, Eng.  
Derr-Schadt, 928 S. 9th, Allentown, Pa.  
De Veau, Herbert, 364 Prospect Pl., Brooklyn.  
De Verne, Thelma, & Co., Pantages', Spokane.  
De Tellem & Co., 419 Bert St., Buffalo.  
De Young, Tom, 156 E. 118th, N. Y.  
Diavolino, Idle Hour, New Bedford, Mass., indef.  
Dickinson, Rubie, 2910 Vine St., Lincoln, Neb.  
Diericks Bros., Orpheum, Denver.  
Dille & Templeton, Keith's, Providence.  
Dille, Harris & Francis, 242 Jefferson, Decatur,  
Ill.  
Dixon, Bowers & Dixon, 756 8th Ave., N. Y.  
Doherty & Harlowe, 206 Broad, Brooklyn, N. Y.  
Doherty Sisters, Shea's, Toronto, Can.  
Dolores, Angela, & Co., Orpheum, Oakland.  
Dooley, J. L., Park, Ottawa; 24, Park, Montreal,  
Can.  
Donald & Carson, Orpheum, Los Angeles.  
Donigan, John, 2533 Cedar, Phila.  
Donnelly & Kottal, Majestic, St. Paul; 24, Bijou,  
Virginia, Minn.  
Donovan & Machin, 306 W. 43, N. Y.  
Donovan & Arnold, Maryland, Baltimore; 24, Idora  
Park, Youngstown, O.  
Dora, Queen, Charlottetown, Prince Edward Isl.,  
Can.  
Dorsch & Russell, Main, Peoria, Ill.  
Dotson, Howard, 1558 B'way, N. Y.  
Douglas & Van, 76 Pacific, Brooklyn, N. Y.  
Dow & Dow, 1921 4th, Phila.  
Downey & Willard, 41 Linwood Ave., Detroit.  
Dragoons, Black, 129 W. 27th, N. Y.  
Drew, Dorothy, Orpheum, Portland.  
Drew, Lowell B., 4229 Fecbin, Roxborough, Phila.  
Du Bois, Great, Co., 1146 Barnum Ave., Bridge-  
port, Conn.  
Dudley, Gertrude & Co., 245 Madison St., Brook-  
lyn, N. Y.  
Duffy, Thomas H., 4926 Margaretta Ave., St.  
Louis, Mo.  
Dyer, Dan J., Lincoln Apt., Atlantic City.  
Dumitrescu-Vernette Troupe, 40 W. 23, N. Y.  
Dunbar, The, Happy Hour, San Antonio, Texas,  
indef.  
Dunbar & Fisher, 225 Warren Ave., Chicago.  
Dunbars, Four Casting, 1536 B'way, N. Y.  
Duncan, Harry, Hunt's Hotel, Chicago.  
Duncan, A. O., Temple, Detroit.  
Dunedin Troupe, Maryland, Baltimore.  
Dunlap, McCormack & Co., 24, Majestic, Chicago.  
Dunn, Harvey, De Rue Bros.' Minstrels.  
Dunn, J. Lee, 301 E. 14th St., N. Y.  
Dupille, Ernest, A., Vandeville, Newport News,  
Va.; 24, Vandeville, Washington, D. C.  
Dupres, Fred, 190 Albany, Brooklyn.  
Dwyer, Campbell & O'Brien, Congress, Portland,  
Me.; 24, Family, Bangor, Me.

## The Chas. K. Harris Courier

### "Nobody Knows, Nobody Cares"

SUNG BY

## J. SALKLED

AT THE

### Fulton Theatre, Brooklyn

Last week. Was a tremendous hit and was sung  
to many encores.

CHAS. K. HARRIS,

31 WEST 51st ST., NEW YORK.

MEYER COHEN, Manager,  
Chicago, Grand Opera House Bldg.

#### E

Earle, Chick, 501 North Capt., Indianapolis.  
Earle, Chas. Henry, Bijou, Newark, N. J., indef.  
Edinger Sisters, R. F. D., No. 1, Trenton, N. J.  
Edwards, Fred R., Bucklin Hotel, Elkhart, Ind.  
Edwards, Geo., 3505 Fleming, Allegheny, Pa.  
Edwards & Clarendon, 416 Elm, Cincinnati.  
Edyth, Rose, 345 W. 22d, N. Y.  
Ehrendall Bros. & Dutton, Bijou, Decatur, Ill.;  
24, Lyric, Terre Haute, Ind.  
El Barto, 2531 N. Hollywood, Phila.  
El Cota, 1144 B'way, N. Y.  
Elastic Trio, Majestic, Pittsburg, indef.  
Elmore & Ray, 2442 State, Chicago.  
Ellis-Nowlin Circus, Orpheum, Seattle.  
Ellis, The, O. H., S. S., Pittsburg, indef.  
Ellsworth, Mr. and Mrs., 1536 B'way, N. Y.  
Emerald, Connie, 41 Holland Rd., Brixton, Lon-  
don.  
Emerson & Baldwin, 50 Rupert, Coventry, Eng.  
Emmett & Lower, 419 Pine, Darby, Pa.  
Emmett, Grace & Co., Alhambra, N. Y.; 24,  
Orpheum, Brooklyn.  
Empire Comedy Four, 24, Shea's, Toronto, Can.  
Engel, Lew, 223a Chauncey, Brooklyn, N. Y.  
Englebreth, Geo. W., 800 W. 5th, Cincinnati, O.  
English Belles, Four, Grand, Fargo, N. D.; 24,  
Unique, Des Moines, Ia.  
English, J. A., Charlottetown, Prince Edward  
Island, Can.

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Week	Theatre	City	State

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Erleben, Bert A., Shootover Inn, Hamilton, City, Cal.  
Emeralda Sisters, Hausa, Hamburg, Ger.  
Eugene Trio, 258 W. 26, N. Y.  
Evans & Lloyd, 923 E. 12th St., Brooklyn.  
Everett, Sophie, & Co., cor. South and Henry  
Jamaica, L. I.  
Everett, Grant, Lubin's, Phila.; 24, Victoria,  
Baltimore, Md.  
Evers, Geo., Fairbanks, Springfield, O.; 24, Victoria,  
Dayton, O.

F

Faden, MacIvrye Trio, 17 Eighth St., Troy, N. Y.  
Falk, Billy A., 46 Allen, Rochester, N. Y.  
Fairclough, Doll Irene, Hotel Rexford, Boston.  
Fantas, Two, Bijou, Grafton, W. Va.  
Farrell, Billy, Moss & Bond, London, Eng.  
Farrell, Doc, Joe, San Stoll, York City, Fla.  
Farrell-Taylor Co., Olympic, Chicago; 24, Star,  
Chicago.  
Faurant, Marie, Theatrum, Delaware, O.; 24,  
Lima, Akron, O.  
Faust Bros., Star, Seattle, Wash.  
Fay, Anna Eva, Melrose, Highlands, Mass.  
Fay, Frank & Gertrude, 71 Walton pl., Chicago.  
Fay, Elsie & Miller & Weston, Orpheum, Denver.  
Fay, May & Forbes, 153 Chestnut, Phila.  
Ferguson, Frank, 450 E. 48d, Chicago.  
Fernandes, May, Duo, 207 E. 87th, N. Y.  
Ferrand, Grace, 217 Warren, Chicago.  
Ferry, Heman, New Home Hotel, Pittsburgh.  
Fields, W. C., 24, Coliseum, London, England.  
Finlay & Burke, Box 193 Omet, Mass.  
Finney, Chas., 258 W. 26, N. Y.  
Finnie, Jack, 1911 South Chadwick, Phila.  
Fisher, Harry & Bro., 24 Academy, Baltimore.  
Flake & McDougall, 278 W. 107th, N. Y.  
Flouren, William, Majestic, Montgomery; 24, Majestic,  
Birmingham, Ala.  
Fleming, Mamie, Hotel Fortescue, Atlantic City.  
Fletcher, Chas. Leonard, 121 W. 42d, N. Y.  
Flynn, Earl, Varieties, Canton, Ill.  
Fogarty, Frank, Orpheum, Los Angeles.  
Follett, Louella, 150 E. 107th St., N. Y.  
Force & Williams, Wonderland Park, Wichita,  
Kan., Indef.  
Ford, Chas. L., 418 So. Franklin, Muske, Ind.  
Ford, Frank, & La Petite, 418 So. Franklin, Great  
Falls, Mont.  
Fords, Famous, 391 Gates Ave., Brooklyn, N. Y.  
Forester, Musical, 508-58 Dearborn, Chicago.  
Forester & Lloyd, Star, Red Lodge, Mont.  
Fourtrott & Davis, 307 3d Ave., Minneapolis,  
Minn.  
Fox & Diamond, 11 Grandville Ave., Grand  
Rapids.  
Frederick, Helena, Orpheum, Denver.  
Froy Trio, Orpheum, Key West, Fla.  
Frey, Fred, 301 Grove, Scranton, Pa.  
Friend & Downing, 418 Strand, W. C., London,  
England.  
Franklin & Green, K. & P. 5th Ave., N. Y.;  
24, Keith's, Boston.  
Franklin Bros., 37 Anderson St., Boston.  
Frawell, Frederick, O. H., Warren, O.; 24, Harris,  
Detroit, Mich.

Fröbel & Hugs, 104 E. 14, N. Y.  
Fullerton, Lew J., Summer pl., Buffalo.  
Fulton, May, 648 Lenox, N. Y.  
Fun in a Boarding House, Proctor's, Newark.  
N. J.; 24, Keith's, Philadelphia.  
Furnam, Badir, Tottenham Court rd., London,  
Eng.

G

Gaiusoro Girl, Empire, San Francisco; 24, Empire,  
Sacramento, Cal.  
Gale, Ernie, 189 Eastern, Toronto.  
Galletti's Monkeys, 804 Maplewood, Chicago.  
Gardner & Lawson, 1214 2d Ave., N. Nashville.  
Gardner, West & Sunabine, 24 Elm, Everett, Mass.  
Gardner, Four, 1958 North 8th St., Phila.  
Garrity, Tom, 283 Academy, Newark, N. J.  
Gath, Carl & Emma, 1868 B'way, N. Y.  
Gavin, Platt & Peaches, 4417 Third Ave., N. Y.  
Gaylor & Graf, 244 W. 16th, N. Y.  
Georgia Campers, Washington Park, Bayonne,  
N. J.  
Gessler, Chas., 324 Green St., Indianapolis.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gilden Sisters, Empire, Atlanta, Ga., Indef.  
Girard & Gardner, Amityville, L. I., N. Y.  
Gleason & Houlihan, 156 N. Willow, Trenton,  
N. J.  
Glendower & Manion, Family, Duluth, Minn.; 24,  
Bijou, Minneapolis, Minn.  
Gibby, Haynes & Montgomery, Bijou, Battle  
Creek.  
Glose, Augusta, Shea's, Toronto, Can.  
Glover, Edna May, Lyceum, Memphis, Tenn.,  
Indef.  
Godfrey & Henderson, 1553 B'way, N. Y.  
Goldberg, Joseph, Mgr., Harris, Bradock, Pa.  
Goldinger, Louis, 802 E. 108th, N. Y.  
Golden & Hughes, Majestic, Johnstown, Pa.;  
24, Howard, Boston.  
Goldie, Rube, 113 Prince, Newark, N. J.  
Goldsmith & Hoppe, Orpheum, Minneapolis.  
Gordon, Belle, P. O. Box 40, N. Y. C.  
Gordon & Marx, Orpheum, Los Angeles.  
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.  
Gorman, Joe, Casino, Pittsburgh, Indef.  
Gould & Rice, 328 Smith, Providence.  
Goolmans, Musical, 8 Matthews, Binghamton.  
Goossens, Bobby, 400 So. 6th, Columbus, O.  
Gottlieb, Amy, 446 North St. Lewis, Chicago.  
Goyt Trio, Lakeside Park, Akron, O.; 24, Meyers  
Lake Park, Canton, O.  
Graces, The, 418 Grand, Brooklyn.  
Graham, E. A., Dima, Walla Walla, Wash., Indef.  
Graham, Geo. W., Scenic, Providence, Indef.  
Graham, Geo. W., Scenic, Providence, Indef.  
Gray & Graham, Majestic, Chicago.  
Gray & Van Lieu, Princess, Coshocton, Ohio.  
Griffin, Harry, 156 No. 9 St., Philadelphia.  
Grimes, Mr. & Mrs. Thomas, 3629 Williams, Cam-  
den, N. J.  
Grimm & Satchell, Princess, Wichita, Kan.; 24,  
Convention Hall, Chickasha, Okla.  
Grossman, Al, 532 North St., Rochester.  
Guffoy, Joseph V., 22 W. 128th, N. Y.  
Guld, Martin J., 190 Boerum pl., Brooklyn.

H

Haggarty & Le Clair, 129 17th, Detroit.  
Haggerty, Larry, 317 Atlantic Ave., McKees-  
port, Pa.  
Halliday & Curley, 1553 B'way, N. Y.  
Hala, Lillian & Company, 2010 N. Marine, Phila.  
Hamilton & Ronce, Lyric, East St. Louis, Mo.  
Hamilton, Estelle, 2641 No. 31st, Phila.  
Hamilton & Buckley, Globe, Boston, Mass.; 24,  
Palace, Boston, Mass.  
Hamlin & Noyes, Philpps, Richmond, Ind.; 24,  
Family, Brazil, Ind.  
Hamlin & Lytle, Odessa, Clarksburg, W. Va.; 24,  
Lyric, Uniontown, Pa.  
Hamlin, Hugo, William Tell House, Boston.  
Hamlin, He, Orpheum, Portland.  
Handler, Louis, 1512 B'way, N. Y.  
Hanson, Jr., George, 141 Charing Cross Road,  
London, England.  
Hanson, Diggs & Burns, Orpheum, Rockford, Ill.  
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.  
Hanson, Harry L., Academy, Charleston, S. C.;  
24, Savannah, Savannah, Ga.  
Harvey & Bayles, 247 Fairlane Ave., West Ho-  
boken, N. J.  
Hara, Ayasha, Watson's Circle Hotel, Columbus  
Circle, N. Y.  
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Hawkins, Jack, 23, Pantages, Spokane.

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Hays, Unicycline, 459 W. 9th, Cincinnati, O.  
Hays Wheelock Troupe, 711 N. Main St., Kala-  
mazoo, Mich.  
Hayman & Franklin, Gibbons Tour, London, Eng.  
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Hasson, Billy, Charlevil, Pa., Indef.  
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Haven.  
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ton, Ky.  
Henshaw, Edward, 80 E. 116th, N. Y.  
Henry & Young, 370 W. 38th, N. Y.  
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N. Y.  
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Hill & Whitaker, Empire, Manchester, Eng.;  
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Hillman & Roberts, 339 So. 13th St., Saginaw,  
Mich.  
Holman, Harry, Scenic Temple, Chelsea, Mass.  
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Mass.  
Hodgin, Daisy, Ringling Bros., C. R.  
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(Continued from page 16.)

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"The Fire Commissioner," by Dodson Mitchell, deals with an unscrupulous fire chief who has been "grafting" by purchasing fire equipment and "splitting" with the manufacturers. The chief has become very wealthy. A clergyman, at the head of a reform political movement, has requested the fire chief to replace the misappropriated moneys and resign. The playlet is full of intense dramatic situations, pleasing comedy and impressive pathos, giving an opportunity to Louis Massen (who earlier in the season took the part of Mennier, the chocolate king, in Marie Doro's production of "The Richest Girl") to do some good emotional acting in the character of John Stuart, the commissioner. Mr. Massen is ably assisted by Agnes Mapes as the Commissioner's wife. The Rev. Dr. Day, the clergyman, is well played by M. L. Alsop. The sketch is modern, true to life, well worked up and appreciated. J. P. J.

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Montray, Edward, 814 Western, N. Y., Pittsburg.  
Mooney & Holbeine, 1538 B'way, N. Y.  
Moore & Young, 3d & Water St., Gloucester, N. J.  
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Morris & Daly, 54 Harmon St., Jersey City.  
Mortlock, Alice, Majestic, Little Rock; 24, Majestic, Fort Worth.  
Morton & Elliott, Moss & Stoll Tour, Indef.  
Morton, Hugh, Mosart, Elmira, N. Y., Indef.  
Morton, Jewell, Troupe, Keith's, Phila.  
Moto Girl, Hansa, Hamburg, Germany.  
Mowatt, Juggling, Thalia, Elberfeld, Germany.  
Moy, Hazel A., 1117 7th St., Sioux City, Ia.  
Mozarts, The, 1658 B'way, N. Y.  
Mulligan, May, 120 E. 18th St., Covington, Ky.  
Mullen & Corelli, Grand, Pittsburg, Pa.; 24, Temple, Detroit.  
Mulvey, Ben L., 287 Richmond, Providence.  
Murray, Eddie, Fisher's Los Angeles, Indef.  
Murray Sisters, She's, Toronto, Can.; 24, She's, Buffalo, N. Y.  
Murray, Elizabeth M., Orpheum, Spokane.  
Murray & Mack, G. O. H., Los Angeles, Indef.  
Murray & Alvin, Great Albion Co.  
Murphy & Willard, Fairhaven, N. J.  
Murphy & Drexel, 419 S. Broad, Phila.  
My Fancy, 12 Adam, Strand, London, Eng.  
Myers & Rosa, Pearl River, N. Y.

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National City Quartette, Tumburg's, Niagara Falls, N. Y.  
Nealon & Titus, 511 Brown, Phila.  
Neff & Starr, Majestic, Birmingham; 24, Majestic, Little Rock.  
Nelson & Otto, Keith's, Cleveland; 24, Cook's, Rochester, N. Y.  
Newboff & Phelps, Majestic, Pueblo, Colo.  
Nichols, Four, 510 Deuber, Canton, O.  
Niblo, Victor, London, Shoreditch, England; 24, Collins, Islington, Eng.  
Nickel, Earl, 345 E. 40th, Chicago.  
Nirro & Le Roy, 1235 Page, Allegheny, Pa.  
Noblette & Marshall, 1012 Hempville, Ft. Worth.  
Nouette, 154 Henry, Brooklyn.  
Normans Juggling, Orpheum, San Francisco.  
Norton, C. Porter, 6345, Kimbark, Chicago.  
Norris, Leon, & Co., 68 W. 7th, Mt. Vernon, N. Y.  
Norris, The, 517 Walnut, Hamilton, O.  
Norton, Mina, Dime, Walla Walla, Wash., Indef.  
Noses, The Six, 165 W. 46th, N. Y.  
Nugent, Wm. F., 11 W. 118th, N. Y.  
Nugent, J. C., The Oaks, Canal, Dover, O.

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Onken, Al, The Chutes, San Francisco, Indef.  
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O'Neill, W. A., Orpheum, Oakland, Indef.  
Olivier, Trobadore, She's, Buffalo; 24, She's, Toronto, Can.  
Opp, Joe, 1536 B'way, N. Y.  
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Orletta & Taylor, Bergen Ave., Bldgfeld Pk., N. J.  
Orpheus Four, Pantages, San Francisco; 23, Pantages, San Jose, Cal.  
O'Rourke, Eugene, & Co., 1229 Tinton Ave., N. Y.  
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Otto Bros., Kings, Southia, Eng.  
Otering Trio, 140 W. 144, N. Y.  
Owen & Hoffman, Grand, Fargo; 24, Majestic, Sioux Falls.  
Owen & Co., Garry, 1742 St. Charles Ave., New Orleans.  
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Polk & Polk, 325 W. 21, N. Y.  
Poloff Sisters, Henderson's, Coney Island, N. Y.  
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Thompson, Harry, 112 Court, Brooklyn.  
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Wilson, Tony, Heloise & Amores Sisters, 104 E.  
14th, c/o Tausig.

Wilson & Frasier, 145 E. 48th, N. Y.

Wilson, Mae, Lulu, Butte, indef.

Wilson, Louis, 20 Sheppard St., Lynn, Mass.

Winane & Casler, Devil's Auction Co.

Winkler & Cress, Trio, 253 W. 88th, N. Y.

Winston's Sails, Hippodrome, N. Y.

Winter, Winona, La Salle, Chicago, indef.

Wise, Jack, 38th, Pittsburgh.

Wixon & Eaton, 30 Tecumseh, Providence.

Wolford & Blagard, 150 W. Congress, Chicago.

Woodford & Mariboro, Gem, Meridian, Miss.,  
indef.

Wood, Ralph, Lyric, Ft. Smith, Ark., indef.

Woods, Kildoff & Co., Avenue, Louisville, Ky.

Wood Bros., Poll's, Wilkes-Barre, Pa.

Wood, Francis, Sheedy's, Holyoke, Mass.

World, John W., & Kingston, Mindell, O. H.,  
Pittsburgh, Pa.; 24, Majestic, Chicago.

Woodward, Ed. & Mar, Bijou, Knoxville, Tenn.;  
20, Grand, Nashville, Tenn.

Wordette, Estelle & Co., Majestic, Johnstown, Pa.;  
24, K. & P. 5th Ave., N. Y.

Wormwood's Dogs & Monkeys, Proctor's, Albany;  
24, Shea's, Buffalo, N. Y.

Woods, Beasie, c/o Bonlangier, 529 W. 135, N. Y.

Wright, Lillian, & Boys, 455 W. 46th, N. Y.

Y  
Yacklay & Bunnell, Lancaster, Pa.

Yalte Due, 229 W. 38th, N. Y.

Yamamoto & Koyoshi, 168 W. 65th, c/o Gleason,  
N. Y.

Ybar, Princess Power, Hibbing, Minn.; 24, Maje-  
stic, St. Paul.

Yeoman, George, 4566 Gibson, St. Louis.

Yerxa, Ernest, Orpheum, Spokane, Wash.; 22,  
Orpheum, Seattle.

Young, E. F., 407 W. 122d, N. Y.

Young & Sister, DeWitt, Folly, Oklahoma City.

Young, Ollie & Bro., Orpheum, Butte.

Young, O. M., Kitty, Faye & Co., indef.

Yule & Simpson, Trent, Trenton, N. J.

Z  
Zaino, Joe, 41 So. 52d, Philadelphia.

Zanis, The, 356 W. 45th, N. Y.

Zasell, Vernon, & Co., Hanas, Hamburg, Ger.

Zech & Zech, Family, Helena; 23, Family, Great  
Falls, Mont.

Zeda, H. L., Midland Hotel, Pueblo, Col.

Zinn's Musical Comedy Co., Memphis, Tenn., indef.

## CIRCUS ROUTES

Barnum & Bailey, May 15, Louisville, Ky.; 17-18,  
(Inchmalt); 19, Dayton; 20, Columbus; 21,  
(Inchmalt); 22, Wheeling, W. Va.; 24-25,  
Pittsburgh; 26, Uniontown; 27, Greensburg; 28,  
Johnstown; 29, Altoona; 31, Harrisburg; June  
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Kan.; 19, Washington, Kan.; 20, Wymore,  
Neb.; 21, Fairbury, Neb.  
Cole Bros.' Shows, 17, Oil City, Pa.  
Gollmar Bros.' Shows, 16, Cape Girardeau; 17,  
Popular Bluff; 18, Campbell, Mo.; 19, Blythe-  
ville, Ark.; 20, Caruthersville, Mo.; 21, Silkes-  
ton; 22, Chaffee, Mo.  
Hagaback Wallace, May 15, Fairmount, W. Va.;  
17, Wheeling, W. Va.; 18, Ulrichville, O.; 19,  
Canton, O.; 20, Mansfield, O.; 21, Lima, O.;  
22, Ft. Wayne, Ind.  
Morris & Lowe, 15, Spokane, Wash.  
Parker Shows, 16, Huntington, Ore.  
Kingsling Shows, May 15, Atlantic City; 17,  
Camden, N. J.; 18, Trenton; 19, New Brun-  
swick; 20, Jersey City, N. J.; 21, Newark; 22, Long  
Branch, N. J.  
Robbins Shows, 15, Mt. Vernon, N. Y.; 17, New  
Rochelle, N. Y.; 18, Port Chester, N. Y.; 19,  
Stamford, Conn.  
Sells-Floto, May 15, Redding, Cal.; 16, Montague,  
Cal.

## LETTERS

Where C. O. follows name, letter is in Chi-  
cago Office.  
Advertising of circular letters of any de-  
scription will not be listed when known.  
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P. C. following name indicates postal card.

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Allison, Patty, Miss.  
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Ashton, Langtry, Miss.  
Avery, D.  
Anderson, Albert.  
Ashcroft, Ralph W.  
Arado, D.  
Aces, The Three (C. O.).  
Augers, The.  
Adgie's Lions.  
Adams, Isabel.  
Adonis & Dog (C. O.).  
Anger, Lou (C. O.).  
Ainsworth, Virginia.  
Avesto, Elmer.  
Alvin, Michael.  
Almond, Dan & Edith.

Bacon, Myron.  
Benson, Belle.  
Blood, Adele.  
Boyd & Moran.  
Bartino's Dogs (C. O.).  
Barnes & Lee.  
Bannans, Jugling.  
Brooks, Herbert.  
Bowen, Harry (C. O.).  
Burdick, Ruth.  
Bragg, Archie (C. O.).  
Bell, Alfred J.  
Bagley, Charlie (C. O.).  
Baldwin, Kitty.  
Best, Louis P.  
Brignola, E. (C. O.).  
Reck, Carl (C. O.).  
Belmont, Freda.  
Barrett, Bertha L.  
Bertram, Helen (C. O.).  
Bellvue, Ed. (C. O.).  
Burton, Steve W. (C. O.).  
Bates, Mr.  
Baggesen, Carl.  
Blyck's Seals.  
Butler, M. J.  
Bell, Floss (C. O.).  
Bothner, Al.  
Brindemore, Great.  
Bowles, George.  
Boyle & O'Brien.  
Bulger, Irene.  
Blinder, Grace (C. O.).  
Buhl, Frank.  
Barlow, Nelson & Dens-  
more.  
Barnes, W. H.  
Burn, Andy.  
Bowers, Fred K.  
Bennett & Darling.  
Bordeaux, Elm.  
Berol, Felix.  
Barlowe, Mollie.  
Beatrice, Mlle.  
Brady, James.  
Rusch, Johnny.  
Bedora, Corleta, Miss.  
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(C. O.).  
Bothwell, Browne.  
Blackson, H.

Boucher, Evon, Miss (P.  
C.).  
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(P. C.).  
Blondell, George (P. C.).  
Burns, Charlie.  
Bennett, Sam (C. O.).

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Campbell & Galla.  
Crimmins & Gore.  
Coddington, Eugene.  
Cameron & Flanagan.  
Connelly & Webb.  
Cunningham, J.  
Crouch, Rosie, Miss.  
Carroll, Rena (C. O.).  
Clifford & Lane (C. O.).  
Clayton, Webb A.  
Clayvert, Albert (C. O.).  
Clove, Sydney (C. O.).  
Carroll, Tom (C. O.).  
Campbell, Flossie.  
Cameron, Francis.  
Crosbie, Dr. Margaret.  
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Constantine, W. J.  
Crumbaker, Edwin.  
Crowe, Anna (C. O.).  
Caldwell & Herbert.  
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Craven, Sidney (C. O.).  
Clayton, Webb A. (C. O.).  
Childers, Grace.  
Clayton, Una.  
Cline, Vivian.  
Carliste, May.  
Carlotte.  
Carroll, C.  
Claton, Carlos (P. C.).  
Cresay, Wm.  
Carrillo, Leo.  
Curry, L. V.  
Curtis, F. J.  
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Cantwell, John.

Dreano, Josh.  
Deane, Sydney.  
Dornton, Harry.  
Dunbar, James T.  
Drew, Lowell (C. O.).  
Dietrich, Ray O.  
Dudlow, Alice Cheslyn  
(C. O.).  
Daum, Geo. A. (C. O.).  
Dietrich, Mrs. (C. O.).  
Darrell & Hodges (C. O.).  
De Mund, Chas. (C. O.).  
Duraud, Paul (C. O.).  
De Louis.  
Delton, Chas. (Three  
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Des Roche, Gertrude.  
Dugneau, Clara.  
Dupree, Malda.  
Dierck, Arthur.  
Dressler, Marie.

Dale, Frank.  
Duval, Joe.  
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Higgins, R. D.  
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Pizarro, Luigi Trio.  
Pierley, L. R.  
Powell, Eddie.  
Perry, Ch. Riddle.  
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Quentin, Rene.

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Ray, Elisabeth (C. O.)  
Reynolds, Max (C. O.)  
Rice, Felix (C. O.)  
Redell, Ed.  
Rosen, R. O. (C. O.)  
Reynolds, The.  
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Rudd, A.  
Reed, John P.  
Richards, Joe Nola.  
Rogers, Will.  
Raynard, E. F.  
Reno, Geo. B.

Sharp, Jessie.  
Shardo, Claude (C. O.)  
Scholts, Mr.  
Schuldas, Henry.  
Smari, Miss.  
Smith, C. F.  
Stone, Fred A.  
Silver, Morris.  
Schenk (Crandall &  
Schenk).  
Stotts, Melville.


Whitehouse, Gracelyn  
(C. O.)  
Williams, Dot.  
Williams, Frank.  
Walton, Orval.  
Weston, Willie.  
Winchester, E. L.  
Wittschirk, Fritz.  
Wilson, Leslie.  
Williams, Leon.



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Wolf, Lulu.  
Wardell, Edith.  
Wilkinson, Mrs. O. J.  
Warren, Day & Warren  
(C. O.)  
Williams, Male (C. O.)  
Williams, Arthur (C. O.)  
Walters, Ada (C. O.)  
Wardell, Harry (C. O.)  
Wilfred & Lottie.  
Wetherill, Harry.  
West, Ethel (C. O.)  
Wales, Elsie.  
Weikelbaum, K.  
Wilson, Mrs. Ada Lane.  
Werner, Harry.  
Wills, Nat.  
Wilson, Musical.

Welch, Rube.  
Wolcott, Fred.  
Wooeg, W.  
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West, Frankie.  
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sic.  
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Young, Florin.  
Youngman, William.  
Young, James.  
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Young, Mrs. Wm. (C. O.)  
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Morris).—Fields and Fields, Jack Ripp, Mur-  
rillers, Tom Kum, Franklin Brothers, Hall and  
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ENGLEWOOD (Wm. Braddon, mgr.; agent,  
Wm. Morris).—Evelyn Bird, Joe Withers, Davis  
M. Cooper, Billy Martin and Grace Rice.

PALACE (Doolan & Caralan, mgrs.; agent,  
Wm. Morris).—Bob Weyman, Tom Gale and Co.,  
Wm. McGrath, Dickinson and David.

OGDEN (W. F. Weirich, mgr.; agent, Wm.  
Morris).—Cora Monahan, Tom Kum, Cecil Lor-  
raine, Roy Leewell and George Adams.

ELECTRIC (J. C. Gee, mgr.; agent, Wm. Mor-  
ris).—Walter Rose, Cecil Lorraine, Kneisager, Roy  
Comedy Four.

JULIAN (J. G. Conderman, mgr.; agent, Wm.  
Morris).—Elliot and West, Cook, Boyd and  
Oaks, Gardner and Rees, Busnah and Miller, Her-  
bert Brooks and Co., W. J. McDermitt.

NOTES.—Herbert C. Duce, manager of the  
Garlick, has been appointed western representa-  
tive for the Shuberts.—Devine and Williams,  
Jeanette Young and Lawrence and Edwards will  
play the Pantages' time when the season with  
Chas. Robinson's "Night Owls" comes to an  
end in two weeks hence. Ed. Lang,  
Pantages' representative, signed them last week.

—The "Bents-Santley" show plays a return en-  
gagement at the Star and Garter next week,  
after which the house will have a week of Wil-  
liam Morris vaudeville, headed by James J. Jeff-  
ries.

—Vaudeville will be taken on at the Bush  
Temple, commencing 17, for a spring and summer  
season. The bills will be furnished by J. C.  
Matthews of the Wm. Morris office.—A new  
vaudeville theatre will be opened in Joliet by  
John Whittle next fall.—A daughter was born  
to Mr. and Mrs. Ed. F. Davis on April 8 at  
Kalamazoo, Mich.

### SAN FRANCISCO

FISCHER'S (E. A. Fischer, mgr.).—Week 3:  
An army of painters and decorators have re-  
modelled the former Victory Theatre into what  
is now one of the coolest little playhouses in  
San Francisco. It opened Monday to a capacity  
house at both evening performances, and for  
fifteen and twenty-five cents gave an hour and  
a half of musical comedy that was appreciated  
and well applauded. "Poppyland" was the title  
presented in one scene, a health resort patronised  
by persons suffering from real and imaginary  
diseases, among them an optimism feed known as  
"Handsome Harry" (Ben Dillon). Dillon gave  
a good performance. Will King, an Abraham  
Rovinsky, a very sick Hebrew, who wishes to  
be cured at little expense, was the laughing hit.  
Tracy McDermott, as Dr. Pest, carried a  
"straight" part to success, as well as Frank  
Vack who impersonated an excited Frenchman  
in search of an heiress. The piece served to in-  
troduce ten original numbers written around the  
various characters, the most deserving one being  
"The Queen of Havaris," handled by Dillon and  
a quartet of chorus boys. During the chorus  
a back-drop is raised, showing an Oriental maid  
reclining on a divan surrounded by several at-  
endants.

Although Nellie Montgomery handles the  
soubrette part, she is eclipsed by Dorothy Ray-  
mond as Becky Rodick. Miss Raymond has a  
way of keeping her audience entranced while  
delivering her lines and scored throughout. Mil-  
dred Manning had the only female character

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Said recently: "When you feel down and out,  
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ing of late in every community? Many attribute  
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### CORRESPONDENCE

Unless otherwise noted, the following re-  
ports are for the current week:

### CHICAGO

By FRANK WIESBERG.  
VARIETY'S Chicago Office,  
Chicago Opera House Block.

AMERICAN (Wm. Morris, mgr.; agent, direct).  
—A hero returning from national triumphs could  
not have received a more sincere and hearty  
ovation than James J. Jeffries when he stepped  
on the stage Monday evening. The applause  
lasted about five minutes. He was assisted by  
Sam Berger, who seemed to surprise a number of  
people with his easy manner and histrionic ability.  
The applause was renewed at the conclusion of  
the act and Jeffries responded by saying he is  
training fast to defend his title. Daisy Grace  
Hazard makes her reappearance in the same de-  
lightful repertoire of operatic selections and  
scored a success more emphatic than ever. Col-  
lins and Hart closed the first part and sent the  
audience to the promenade in excellent humor.  
It was the laughing hit of the bill. The shadow-  
graphic manipulations of Clivette interested and  
his contribution proved entertaining. Campbell  
and Barbour followed Jeffries next to closing,  
a position they held down well with their trick  
cycling. Ed. Latell appears in blackface, which  
is much better than his "Dull Care" make up as  
shown at the Haymarket recently. He succeeded  
in arousing an unusual amount of plaudits and his  
stories, not all new, were liked. Frank Mayne  
and Co. presented "The Tipster." It contains  
well-constructed lines and sentiment out of the  
conventional. It was splendidly played and won  
on its merits. Evelyn and Leone De Faye played  
the banjo dexterously. They are of good appear-  
ance and did well in second place. Campbell  
and Brady showed cleverness in club juggling,  
running about the same as the others in their  
line with the exception of a few additional  
tricks which were strikingly effective.  
FRANKLIN (O. Geisel, mgr.; agent, William

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## JAMES AND LUCIA COOPER

TALKING ACT IN "ONE."

This Week (May 10), Empire, Pittsfield, Mass.  
HEICK & FLUNKETT, Agents.

Gee, Blutch made me laugh.

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part in piece and handled it as well as could be expected. Book, lyrics and music are supplied by Chas. Alpha who also staged the piece as well as directing the orchestra.

Mr. Flacher will put on one piece a week, playing three shows daily.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 2: Mrs. Horton Phipps, society favorite, who won distinction with a dancing specialty at a local charity festival, was put forth as the main attraction of a rather ordinary bill. Provincially Mrs. Phipps ("La Valera" on the program) presents quite a bit of outside this, her home town, she would register merely as a very attractive woman who can dance a little. The Melnotte Twins, of "Belvedere" fame, recognized and welcomed back in royal fashion, Clay Smith, a dancer of merit in the act, adding considerable to it. The Agnes Dolores Co. offered a real pleasing sketch with a tinge of satire, entitled "Cupid at Home." The dialog is unusually bright, and being well handled held the audience's interest throughout. The Lillian Mortimer Co., unhappily placed with a melodramatic playlet, "The Arrival of Betty." Later in the week this sketch was withdrawn, and "Po' White Trash Jenny" reinstated by Miss Mortimer, which was an advantage. Hawthorne and Burt, a pair of "sidewalk patter peddlers," got their consignment over in fair fashion. The holdovers were The Aerial Ballet, Amatis Sisters, Gordon and Marx (return dates).

NATIONAL (Sid Granman, mgr.; agent, S.-C.).—J. L. Granville, protean artist, feature of the week, with a one man sketch, "Twixt Daylight and Dawn." Differing from many protean playlets submitted in this territory, the story is easily deciphered, though by the multitude of characters. Granville overtaxes his versatility. The act won a certain call. Manning and Dixon had the crowd strong with Matthews and Ashley's one-time vehicle, "A Smash Up in Chinatown." Duff and Walsh, dancing, worked well together and went well. Tom Dugan offering a monolog specialty in messenger boy make up had a hard spot in "No. 2" position, but made the best of the place. Morton and Russell, character change artist, had a brilliant act of its kind, but the pair worked overtime. The International Trio opened the show. Mary Ward and her "Dresden Dolls" also.

WIGWAM (Sam Harris, mgr.; agent, S.-C., jointly).—Notwithstanding that pop. vaudeville is bombarding the Harris house on all sides there is no perceptible depreciation in the size of the Wigwam's audience. The bill for the week was well primed with novelties but weak in comedy. Eva Westcott was much in evidence with her novel production, "A Butterfly Wife." The Mascott Russian Troupe in singing numbers and instrumental selections proved entertaining. Bermour and Dupree had a sketch offering, distinguished by a high jumping routine on the part of the male member. Carlisle's Ponies one of the features, and Joe Flynn had almost a monopoly in the comedy line. Delmore and Onelda in plastic poses also.

EMPIRE (W. Z. Tiffany, mgr.; agent, Western States, O. S. Burns).—Rayette's Dogs headlined. Went strong. Morgan and McGarry, reinforced with six dancing girls, were another act of consequence, though the girls were hardly up to the standard. Dancing out of them with them the rule and not the exception. The boys went strong, showing a decided improvement since seen here last. Their snappy closing routine, attired in blue, was one of the hits of the show. Scott and Wilson, with one of the team introducing himself as a "plant" in the audience, offered a pleasing knockabout sketch. The Henderson Sisters, Harland and Rollison, and Rance Smith were also on the bill.

## DENVER

By HARRY X. REAUMONT.

Office, Crystal Theatre Building.

ODPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 3: "The Future" headlined excellent bill. In the closing position the act was little short of a sensation. Jim Thornton, with his "Syntuff," was a complete puzzle to most of the house, but a few of the "wise ones" caught on, saving him. Violet Black and Co., in a comedy sketch, "In the Subway," added to the running. The act is too tame. Chinko had them going with some excellent juggling. Snillman and Pasquelena, in "A C. O. D. Package," well liked. Minnie Kaufman, as clever a trick cyclist as has played here. Vera Berlin on the violin, very good. Business excellent.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—Melbourne McDowell and Virginia Drew Tescott, in "The Oath," held over and proved a bigger attraction than on their first week. "The Oath" is easily the best thing in the dramatic line offered this season. Rawson and Jane, Australian boomerang throwers, scored big. Ivanhoe, "extem," singer, caught on strong with some good topical stuff. Somers and Storke, in "Jackson's Honeymoon," have good vehicle, introducing some excellent work on the xylophones. Leonard Kane, one of the prettiest dancing acts seen here. Business excellent.

NOTES.—The Three Leightons replaced Minnie Kaufman at the Orpheum, Miss Kaufman having been taken ill.—The Rats had another scamper at the Mozart on Thursday and had an enjoyable night.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. S. O.).—Six of the nine acts this week had initial showing in this house, adding novelty and freshness to the generally entertaining quality of the bill. The top position was given to "Kris Kringle's Dream." This is one of the biggest acts of its kind in vaudeville, and like others of its class the best results have been made by crowding too much into little space. It is prettily staged, and there is a lot of action to it, but the musical portion is weakened by the jamming of two or three dancing numbers near the finish. The chorus, none too strong vocally, is breathless after the first big number and the other two numbers. The girls received a few rehearsals, their work on Monday night being very ragged, especially in the "collie" number, the prettiest

of all. The act was well received. The big individual hit of the bill went to the credit of Henry Olive, who has worked out a new style of burlesque, magic and thaumatography, that is indeed refreshing. Olive's patter is his strong hold. He is a smooth worker and registered one of the most substantial hits made here in some time. Mal Sturgis Walker adds some "picture" to the act. The Pisinnitts were also new here. This is a hippodrome act, with plenty of show to the routine of gladiatorial postings and balancing feats on horseback. The splendid appearance of the man and woman gives a large amount of color to the offering. Vic. Richards and J. C. Murphy, who have been familiar figures at Dumont's stock minstrels for many years, put on a blackface specialty with the "Ticket o' Leave Man" as its heaviest asset. It served as a strong drawing-card here, but its chance for existence away from home seems very doubtful, unless fresher material is secured. The McNaughtons were back again and just as big a hit as ever. Tom McNaughton has some new tongue-twisting phrases that are gems, and the act showed no weakening in its applause-earning capacity. Bert Coote made his appearance in the sketch "A Lamb in Wall Street," after a long absence. "A Village Lawyer" was a familiar number. Blimm, Bomm, Brrr filled the opening position cleverly with their musical act. It is new here and was warmly appreciated. The Klamonts also had their first showing, their wire-walking and perch feats being well executed.

LUBIN'S (Geo. Boothell, mgr.; agent, William Morris).—Walter Johnson and "The Yankee Doodle Girls" featured the week's bill. This is a new act, seven girls supporting Johnson, who was a member of Dumont's Minstrels for the past season. The act shows nothing that is new except some formations in the dances which were put on by Al White of this city. What is needed principally is a list of new songs, at least songs which have not been done to death by every dancer and songster who has a voice or thinks they have one, and a departure from the very much overworked George M. Cohan idea. The girls need a lot of attention. The big applause went to the Lazaro Trio, Italian street singers. The act needs only a little building up to be ready for more important work. Clive and Sylvester offered a comedy acrobatic act along familiar lines, securing good results by descending to the orchestra floor and mixing it up with a "plant." The acrobats are ordinary, but cleanly handled and the clown does good work on the chairs. The Three Thayers appear in the many misuses in the simple club juggling, but when this is perfected they will probably see their way to working out something which will attract attention. They make a poor start with hoops, which might as well be dropped until they develop more. Hawley and Hawley mix talks, singing and some attempts at comedy on roller skates. Only one wears the wheels and he secures weak results. From the warm favor met with, it might be well for them to try to improve along the skate line for their talk will not take them very far, and the singing is about the same class. Marvillo did nicely with some wire-walking. Maxie Yale met favorable response for her singing turn and Will Morrissey contributed a monolog with songs. The Musical Toys, familiar figures around here, received their usual recognition, and James Herbert added ill. songs as his share. Several pictures were shown. Most were of interesting subjects, but at least two included gruesome scenes which are not entertaining for anyone.

UNIQUE.—The honors here this week were pretty well divided, there being a surplus of singing and dancing on the bill, with comedy running a poor second. Boyd and Moran did rather better than the others in the comedy line, though a good deal of their talk needs brushing up. Fred Cole offers some banjo playing, which is not of much importance, several styles of dancing which is an improvement and finally reaches the meat of his act with a couple of trained bulldogs. The latter should be the developing point, for here lies an opportunity to form a first-rate act. One of the dogs is a wonderful jumper, one of the best seen in any act, and both animals are free workers. There is a chance here for Cole and those dogs. Fanner and Raftery have a good dancing act. They make one mistake in talking at all, and their act would be helped by shortening it. One attempts a comedy effect with dressing like that used by the Ford boys. It does not help any. The boys dance well enough to work out a nice training routine of team dancing and they should let it go at that. Blanche Bailey is not a new-comer, but this is the first time the writer has seen her in several years. She is still the clever dancer she was when a very small child. She has not improved much in her singing. The act is all in her idea of attractive dressing. The latter at least might be improved. Her dancing will always demand attention. Clifford and Hall offered a character musical sketch called "A Lesson in Singing." Several more lessons are needed, one of which should be in selecting songs that are at least lively and pleasing to the ear. The Santini Brothers played Monday only. They have an exact counterpart of the old bell-ringing singing specialty original with that the Fouti-Boni Brothers, who introduced the art in this country some twenty years or more ago. The act was in poor shape, however. "The Tiches" offered a routine of simple burlesque magical tricks with only fair success. Yarrick and Lolanda were billed as "the world's greatest female impersonators." They did fairly well. Leslie Thurston, the xylophonist, offered her familiar specialty. Catherine Potter sang character songs and George J. Ferman was the "pleasant and popular" vocalist of other weeks. There was one blood-curdling picture shown among several good ones. It showed scenes of a family fleeing from a city ravaged by disease, with features which are not interesting. The film is misnamed "The Child of the Regiment." It is misnamed and a poor subject.

GRAND OPIERA HOUSE (Geo. Metzel, mgr.; agent, M. W. Taylor).—Best bill yet offered here. Juggling Barretts, Al White's "Manhattan Four," Reuschling and Co. and Larose and Lagusta were the others, with several revivals of old numbers. PARK (Thos. Liberty, mgr.; agent, M. W. Taylor).—Riba Larsen Troupe, Wally FitzGibbon, Denette Sisters, Howard and Wilson, Aerial Lees, Joe Kane and m. p.

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If you have a peculiar personality I can fit you.

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Do you know that I wrote the best comedy-novelty sketch of the season? If you have not seen it you have heard of it—

## "THE DEVIL AND TOM WALKER"

pronounced by press and public to be the most original idea presented to vaudeville in years.

VARIETY said: "To Mr. Hymer must go the credit for giving vaudeville the best comedy novelty sketch it has seen in many a day."

"The Morning Telegraph" said: "It was the mirth producer of the programme. The offering is entirely away and different from all sketches so far seen at the vaudeville houses."

THE ANSWER | Close this season, May 24, Keith & Proctor's 5th Ave. Theatre. Booked solid—40 weeks—next season, opening Aug. 16.

I also wrote

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These bits from Newark: "Once in a while there is produced in vaudeville a playlet or sketch whose ORIGINALITY in conception and TREATMENT OF THEME leaves such a strong impression that the production fixes itself in one's memory. Such a sketch is John B. Hymer's 'TONY AND THE STORK,' which is delighting audiences at Proctor's Theatre this week."

"In 'Tony and the Stork,' which introduces Maurice Freeman at Proctor's Theatre this week, John B. Hymer has produced one of the most interesting playlets that have been seen at a local theatre during the present season."

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Managers and agents can see my act at the Columbia, Brooklyn, this week (May 10). Time all filled until next season.

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I have played the 3 Kuhns about twenty weeks in all in the past nine years, playing them first at the Unique Theatre, San Jose, week of Jan. 22, 1900. I KNOW POSITIVELY THAT THEY ARE THE ORIGINATORS OF THEIR STYLE OF WORK, and during my experience have never had the pleasure of playing an act or seeing one like The 3 Kuhns.

(Signed) **SID GRAUMAN**,  
Manager, National Theatre, 'Frisco.  
(S.-O. Circuit.)

THE THREE KUHN.

Dear Friends: Yours received, and I have no HESITANT IN SAYING YOU CERTAINLY ORIGINATED YOUR ACT. I forgot the exact date, but it was some seven or eight years ago, I think, that you first played my house, presenting your act in its same novel form. You are and always have been the original and only Three Kuhns.

With best wishes for your success, your friend,

(Signed) **ALEX. PANTAGES**  
(Pantages' Circuit.)

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B. G.).—Boothblack Quartet, McCray and Co., Oweley and Randall, P. J. Farrell and m. p. GIRARD AVENUE (Miller & Kaufman, mgrs.; agent, "M. W. Taylor).—Breakaway Barlows, Three Madcaps, Cycling Brunettes, Howard Wolf, Fox and Somers, Indian Musical Trio and m. p. PHOEBES.—Nalada, The Stewarts, Joe Wheaton; Joe Peoples, Gouley and Keenan and m. p.

## ST. LOUIS

By FRANK E. ANTWERP.

FOREST PARK HIGHLANDS (J. D. Tippett, mgr.).—Grace Armond is one of several pleasing cards. The Clipper Comedy Quartet, with new songs; Will Rogers, Iariat thrower; Barry and Berry, musicians, and Borani and Nevada, acrobats, all out a well-balanced and acceptable bill. Nellie Braggins is the soloist with Cavallo's Band this week.

COLUMBIA (Frank Tate, mgr.; agent, W. V. A.).—Mme. Jewell's Manikins is the pleasing top-liner. "Six Little Girls and a Teddy Bear," Howard Truesdell and Co., Carson and Willard, "The Dutchmen of Quality"; Howard Brothers and their flying banjos; Jeanette Adler and her "Pickers," Kramer and Sheek and Schoenwerck, the talkative trickster, complete one of the last bills of the season.

NOTES.—The band season is at hand. We have Creators at the Odeon; Natiello in Delmar Garden; Cavallo at the Highlands and Ellery coming to the Coliseum Palm Garden. Pictures are attracting crowds at the Garrick.—Mary Francis Boyce, of St. Louis, has been engaged as leading woman of the Lester Longergan stock company in Kansas City.—Barnum & Bailey had a big week, Saturday afternoon being the only performance affected by rain, despite which the audience was large.

## AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, April 10.

Easter time, and with a great concourse of people. All the shows report capacity. The Tivoli has a phenomenal draw-card in Chung Ling Soo, the Chinese (?) illusionist. On his initial appearance this afternoon he met with a terrific reception. While being a clever performer, I prefer the act of Le Roy, Tolma and Bosco, which was here a couple of years ago. Tom Woolwell, the Cockney comedian, is another big hit. Also on the bill are the Dancing Donnellys, Cull Pitt, and amusing aside conjurer; Marlowe Sisters, Goshia and Captain Grade in sharp shooting, Ed. Martyn, George Sorlie, Baby Watson and the Blo.

NATIONAL AMPHITHEATRE.—Five St. Leon still the star attraction. Latest arrivals here being Bartlett, the singing fireman; Daisy Harter, wife, McLeod and Skinner, dancers; Joe Charles. Others here are the Driacolis and Bangers, Jack Kearns, "Gibson Girls," Con Carroll, Goldie Collins, Pearl Smille and the Mioramo.

Owing to the holidays, programs and details of the various inter-State houses are not available. Sydney A. V. A. matinee has been postponed. A lack of support led to this step. Though the secretary and a few of the committee worked well, there were too many loafers on the job.

At the various picture shows splendid houses rule. Australia is getting in the boom as a biograph centre, and already Pathe Freres, of Paris, are thinking of permanently settling down. Spencer, the picture king here, is inaugurating film depots all over the States, and a large staff of extras is being organized.

NOTES.—"Variety," under date of February 20, brought the first intimation to Australia of the death of Alf St. Leon, the well-known circus man. Three of the five St. Leons, now playing at the National Amphitheatre, are nephews to the deceased. When the paper was handed in, the troupe at once saw of the bereavement and wired throughout Australia and New Zealand to various relatives. Alf St. Leon was a son of

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the founder of this famous family—that lays claim to being the first to introduce an entire circus to Australian audiences. Many years ago the original St. Leon landed in Australia from England. At that time a celebrated Goldfield's personage, "Linker Brown," ran a side-show to enormous profits. When things waned the Linker offered \$200 for any person who could perform a clean, back somersault. St. Leon, newly arrived, at once claimed the money. He stayed with the show till he had accumulated sufficient to run one of his own. His Australian season was a great success. Then he decided to try New Zealand—a six days' journey from Australia—with a "No. 2" company. This new venture meant the absorption of a bulk of the original Australian company. The result was: the New Zealand company (with a majority of the original performers), did well, but the Australian show suffered. To save the latter, and also to amalgamate the two forces, St. Leon left New Zealand. In the trip across a heavy sea arose and drowned the entire menagerie. Thoroughly disheartened, St. Leon retired and left the business to his sons. All the family have done well in the business. The present company in Sydney comprises Cass St. Leon and two brothers (grandchildren of the original); Moses Aaron, a New York boy, and George Smith, the top-mounter, a "Friseo lad."—Captain Penfold, a well-known balloonist, made a successful ascent and parachute descent to-day. The event took place at Clifton Gardens—a Sydney harbor resort. The captain reckoned to clear the water, but contrary winds drove him right over the harbor and he had to drop in gently. The parachute kept him afloat until help arrived, and not too soon, for several sharks were waiting for the first course.—Prior to leaving Melbourne, Chung Ling Soo (Robertson), the Chinese magician, was the victim of a clever trick. Included in the magician's act is a clever illusion, in which a woman disappears from an iron pipe—an orange tree being cleverly substituted. To make the trick more realistic, oranges were placed from the tree and thrown amongst the audience. In the process someone in the stalls was struck. Later a young woman appeared at the stage door and demanded compensation for a black eye. Soo was much distressed, and loudly berated the assistant for his carelessness. Ample compensation being forthcoming, the woman disappeared—as did the "black eye," as soon as she left the precincts of the theatre. The eye was a cleverly conceived fake.

NOTES.—Harry Rickards, with his wife and youngest daughter, leaves for England next week. His visit will be the usual half-yearly one in search of talent. Ventriloquist Jay W. Winston accompanies the party. Afterward Winston will probably play over your side.—Harry Salmon's Entertainers are doing good business in Queensland.—Ida Chester is, I believe, back in America in search of fame.—When the summer season flushes this month, Rickard's W. A.

houses (open air) will close down.—There is some talk of a closed-in structure being erected by a syndicate.—Lennon, Hyman and Lennon open their new vaudeville house in Adelaide on Easter Saturday. The place will play opposition to the Tivoli.—Judging by the way the South Australians have supported vaudeville in the past, there does not seem much encouragement for another house.—The Lynch Family of Beltingers has been in existence forty-two years.—Los Atans (man and wife), who furnish a fine aerial act, have designs on America.—A canvass of artists places Kitty Donnelly, of the Dancing Donnellys, head of the list as the finest child performer. The act will also leave for your side, should permission be obtained to work this clever youngster.—The A. V. A. matinee eventuates next week, and a good return is looked forward to.—Affairs are none too good just at present.—Tommy Burns, the ex-champion heavyweight, is still keeping away from the footlights, but is giving sporting exhibitions in many of the principal centres.

## ATLANTIC CITY, N. J.

YOUNG'S PIER (agent, U. B. O.).—Klein, Ott Brothers and Nicholson, musicians, hit; Hobson and Delano, good; Arizanta and Burke, variety artists, good; Marsellus, contortionist, very clever; Richards and Montrose, liked; Arthur Whitelaw, monolog, good; Fields Brothers, dancers, clever.—SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Milton and Dolly Nobles, hit; Joe Fleming and Co., well liked; Louis Wesley, comedian, went well; Columbia Comedy Four, good; Sauder and Allen, minstrels, good; Ethel Redmond, songs, excellent; Benson and Leo, acrobats, good.—CRITERION (W. A. Barrett, mgr.; agent, direct).—Frederick Esterbrook and Co., good; Shelly Trio, dancers, good; Comors's Dog Show, good; Athis Brothers, club swimmers.—STEEPLECHASE PIER (E. L. Perry, mgr.; agent, Rudy Heller).—Yackley and Bunnell, musical; Irene Law, songs; Kolow and West, Baby Carlin and Louis Winsch.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, direct).—Swan's Alligators (New Acts); Winston's Seals; James O'Keefe, songs.—NOTES.—Bert Westen, who does the comedy for Swan's Alligators, was bitten in the hand by one of the alligators Monday afternoon. The alligator became frightened at his cries, letting go. Westen will be out of the act for about two weeks.

I. B. PULASKI.

## BALTIMORE, MD.

MARYLAND (Fred. C. Shanberger, mgr.; agent, U. B. O.).—Monday rehearsal 10).—Annette Kallerman, big hit; Durchant's Dogs, fair; Hilda Hawthorne, singer and ventriloquist, very good impression; Kaimar and Brown, wonderful dancers in well-staged act; Duftin-Bedday Troupe, excellent; James Young and Co. (New Acts); Paul Le Chais, funny.—VICTORIA (Pearce & Scheek,

mgrs.; agent, Wm. Morris).—"The Automatic Soldier and the Military Maid," very good; James McDuff, clever mimic; Evans and Evans, singers and dancers, won applause; Romaine Trio, excellent voices; Stewart and Deason, comedy sketch artists, good; Jas. Potter Dunn, singing comedian, pleased; Miss Levine, soprano soloist, very good; Misses Langdon and McGriff, in "The Suffragettes," clever act.—BLANNEY'S (Ollie Balluff, mgr.).—Williams and Melburn, musical and farce comedy artists, good; Prampin Four, colored xylophonists, won applause; Mr. and Mrs. Edward Evans, character singers, very good; The Mandys, novel athletic act, fair.—HOLLIDAY STREET (Charles Rife, mgr.).—Mabel Rother, singing comedienne, excellent; Four Dancing Donnos, good; The Bartinos, acrobatic wire, pleased.—RIVERVIEW PARK (Michael Fitzsimmons, mgr.).—Tasca and the Royal Italian Artillery Band; vandeville.—FLOOD'S PARK THEATRE (Jno. Flood, mgr.).—Vaudeville and burlesque.

## BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Monday rehearsal 10).—Harry Bulger, howling success; Ryan-Richfield Co., clever and successful; Romany Rye Opera Co., pleased; Augusta Glose, pianolog, fine; Raymond and Caverley, good; Wilbur Mack and Nellie Walker, good; Amers Sisters, clever; Tony Wilson and Heide, novelty act.—ACADEMY (United Amusement Co. leases).—Pictures and vaudeville, pleasing; Ottara and Evans, Japanese, clever; Joseph Fisher, acrobat, good; Goldman, impersonator, pleased; Lena La Courine, fine soprano; Coden and Cliford, very good; Trans-Atlantic Trio, good musical; American's Quartet, hit; James Lang, comedy bicycle, much praise.—NOTES.—The question of Sunday opening of the motion picture houses is still in abeyance, waiting for the city to show its hand.—UNDER CANVAS.—Ringling Brothers' Circus, July 2; Miller Bros.' 101 Ranch Wild West, 29; Cole Brothers, at Niagara Falls, N. Y., 18; Holsteins and Nangsters' two-ring circus, this city, June 19 to July 3; Kennedy's Wild West, June 19 to July 3.—Buildings are going up like a magic city.—The Buffalo mid-summer exhibition will open June 19 to July 3.—Buffalo's Society Circus at the Mid-Summer Stadium, June 22.

## DAYTON, O.

VICTORIA (F. Raymond, mgr.; agent, Casino Co.).—McGarry, very good; Edna Davis Trio, very clever; Mons. Samaya, good; Four Venetians, big applause.—NATIONAL (J. V. Holley, mgr.; agent, United Amusement Co.).—Le Roy and Le Roy, very good; Rutledge and Pickering, fair; Hollett and Black, pleasing; Lively, clever; Pearl Greg, big applause.—LAKEVIEW PARK (J. Kirk, mgr.; agent, Gus Sun).—Delano Bros., very good; McKenna and Benton, fair; Ruth McCade, big applause; Chas. Hasty, hit.

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### FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Week 3: The Bimbos, excellent equilibrist; Bert Lennon, impersonator; Modena and Gardner, clever; Shrode and Mulvey, good; Ketter and Klein, very good dancers; "Chesterfield," horse; Dorothy Dayne, singing, very good. The Majestic will, in all probability, remain open during the summer.—LYRIC (A. G. Cottar, mgr.).—McCune and Grant, good; Tops, Topay and Tops, Le Fevre and St. John, clever; Calf and Waldron, excellent; Clarence Ables, ill. songs.

### FRANKFORD, PA.

EMPIRE (Stanford & Western, mgrs.; agent, direct).—Retains Stock Co., producing one-act playlets and has added vaudeville. Two one-act playlets, entitled "Sympathy" and "Christmas Boxes," by the Stock Co. Vaudeville: Musical Reeves; Morgan Brothers, acrobatic act, good; Plarolo and Natrier; Helen Jackson and m. p. Bill pleased crowded houses. ARGUS.

### HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Carita, spectacular dancer, good; Walthorn Trio, comedy bicyclists, very clever; Savan and Warren, good comedy acrobatics; The Three of Us, singing sketch, pleasing; Musical Parables, xylophonist, very good.—LYRIC (N. M. Shank, mgr.).—Frank Angers and Co., Duval Sisters, Musical Four, Lerba Labons, novelty wire; Wellington Cross and Josephine, singers. JOHN KAY.

### JAMESTOWN, N. Y.

LYRIC (H. A. Deardouff, mgr.).—Ellis Harrison Graves, satisfactory; Weadick and La Due, lariat throwing, well done; Arthur Leo, dancer, clever; Hickman-Willis Co., amusing.—Woodford and Kisor's combined shows, under canvas, 10-15, wagon show, satisfactory performance.

L. T. BERLINER.

### JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.; agent, Associated Booking Agency).—Falke and King, good; Bert Browning, monolog, splendid. 6-8: A. Bernard Snow, monologist, fine; Mayo and Mayo, sketch, fair; The Tolls, "strong act," very good. Business good.—NOTES.—The Cambria has prac-

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tically closed its season and the Majestic closed 8.—Nellie Shaffer, pianiste at the Lyric, is to go to the Globe. Annie Dodder at the Globe leaves for North Lawrence, O., for a rest. Bernardine Hobbs is the present ivory key manipulator at the Lyric. JESTICAM.

### MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; agent, W. V. A.).—Trixie Frigansa, pleasing, headliner; The Knduras, Japs, remarkable acrobatics; Eleanor Gordon and Co., pleasing comedy; Foster and Foster, hit; Bison City Four, good; Trovillo, excellent ventriloquist; Ida Russell and Grace Eloise Church, character songs; Burt and Lalie Walton, dancing acrobatics, very good.—CRYSTAL (F. B. Winters, mgr.).—Eddie Gidair and Dancing Girls, excellent headliner; Frederick Duff and Co., in "The Markham Divorce Case," fine dramatic playlet; Lowell Drew, good; Buckley's Dogs, fine.—BIJOU.—Summer season of continuous moving pictures, vaudeville and illustrated songs. Mlle. Mabel's Animals, feature. HERBERT MORTON.

### MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun).—Myrtle and Orth, good; Sydney Toledo, took well; Desmond Trio, pleased; Bachman's Loo, hit. GEO. FIFER.

### NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; Monday rehearsal 9).—The Pignays, novelty dancers; O'Brien, Havel and Bessie Kyle, funny; Shepard and Ward; Fitzgibbon-McCoy Trio, laughter; Carter and Bluford, colored; Mr. and Mrs. Gardner Crane, good in a capital act; Frank Morrell, very good; Gennaro and Band, featured.—EMPIRE.—The regular season closed Saturday. M. p. and light vaudeville prevailing entertainment for the summer months. This week, Curry-Darmody Co., Clifton and Bama, Gordon and Snow, Arthur De Meers, Elsie Strick.—ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—Victory Bateman and Co., Cook and Weigand, Reta Mayonx and Scotty Intosh also appeared on one of the best bills seen here in weeks; Kenneth Richmond, balladist, and Grace Mantelli, m. p. and ill. songs. JOE O'BRYAN.

### PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.; agents, Fleber, Shea & Coutant).—Sevengals, hypnotist, feature of show; Smiri and Kessner, good; Marshall Montgomery, ventriloquist, clever; Tom Fletcher Trio, pleased; The Ballots replaced the Jagos, well received. Three reels m. p.—LYCEUM (Ed. Bizar, mgr.).—O'Brien Troupe, acrobats, fine; Helen Dale and Co., pleased; The Veras, good; Winnie Crawford, a. and d., pleased. Three reels m. p. VAN.

### PITTSBURG, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.; Monday rehearsal 10).—Nance O'Neill and Co., strong dramatic sketch; Mr. and Mrs. Mark Murphy, laughing hit; Willy Pantzer and Co., very good; Edmund Stanley and Co., scored; Mr. and Mrs. Fred Voelker, pleased immensely; Arlington Four, went big; John E. Hazard, very good; Zeno, Jordan and Zeno, scored; McLaughlin Bros., good; Aerial Wernits, very good; Juggling Miller, poor showing.—FAMILY (Joe Goldberg, mgr.; agent, Associated; Monday rehearsal 9).—Robert, Chasaline and Co., amusing; Virginia Graham and Co., very good; Al. Warren, laughs; Archer and Carr, ordinary; Shack and McVeigh, clever dancing act; Fay Leslie, pleased.—BLANEY'S (James L. Ring, mgr.; agent, Associated; Monday rehearsal 10).—Maivern Troupe, very good; Olive Craue, clever; Curran and Milton, laughing hit; Rogers and St. Clair, big laughs; Neil Rooney, pleased in a quiet way; Frank Mach, good.—NOTES.—Dave Markovits, manager Fifth Avenue Family, has been transferred to the new house in Detroit. Joe Goldberg succeeds him at the Family.

### SAGINAW, MICH.

BIJOU Rusco, Rich & Schwars, mgrs.; agent, W. V. Assoc.).—Frank Murphy, Chas. Boyle, (Chas. Boyle, Harry Boyle, Mabel, Earl, Lillie George and Frankie Lamarche in a comedy sketch entitled "A Striking Resemblance," written by Frank Murphy. Poorest bill given this season.—NOTE.—The Jeffers has discontinued vaudeville for a time and a good stock company is drawing crowded houses nightly. At present, "The Devil" is being presented.—REX (F. J. & G. F. Durkee, mgrs.).—Ill. songs sung by Mrs. C. H. Wilton and m. p.—ELECTRIC (Mr. Babcock, mgr.).—No vaudeville acts this week. Running 2,000 feet of m. p.; ill. songs sung by Miss Adams.—DREAMLAND (same management as Electric).—Harry Bestry, song and dance artist; James Cook, Irish comedians, in monolog; good m. p. at both houses and good crowds.—EMPIRE (Chick Howard, mgr.).—Mr Howard formerly conducted a booking office in Detroit, but is now managing this theatre with much success. Runs two vaudeville acts with m. p. and ill. songs. King Featlon is doing legwork and his patter is interesting; Fanny Fisher, soubret; Mr. Howard sings ill. songs.—HAMILTON SQUARE, West Side (Frank Booth, mgr.).—Grace Stirling, singing and dancing; Ben Gibby, comedian; m. p. and ill. songs.—WONDERLAND, West Side (Joseph Sipple, mgr.).—Mr. Reckerman, Hebrew comedian; Miss Feldvot, singing m. p.—IDEAL (Joseph H. Hughes, mgr.).—Vaudeville acts canceled this week. Mr. Hughes in songs; m. p. MARGARET GOODMAN.

### SAN ANTONIO, TEX.

ROYAL (Harry J. Moore, mgr.; agent, C. E. Hodkins).—Week 2: Bunchee and Alger, singers, good; E. Alice Robinson, soprano, good; F. Walter Moore, very good; G. La Roy Brothers, acrobats, good; C. A. Halverson, baritone, good.—STAR (Kennedy & Wyler, mgrs.; agent, Jack Dickey).—Kennard Sisters, very good; Sims, pleased; Burbanks, good; Joe Smith, ill. songs, good.—HAPPY HOUR (C. G. Munsell, mgr.; agent, direct).—Kane and Kantor, good; Lou Davis, good; M. Montgomery, good. BEN MILAM.

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## SAN MATEO, CAL.

HART'S NEW THEATRE (Chas. Hart, mgr.; agent, Bert Levy).—San Mateo's new house opened 1. with an elaborate bill at advanced prices. Fourteen acts were scheduled. Three reels of pictures also shown. The first half of the bill ran very slow and was apparently handled by an inexperienced stage crew. One act carried it through, however, and helped brighten up a very tiresome hour. Mrs. O. M. Hart carried off the honors in this half with a good selection of songs well rendered. The Five Nelsons are an acrobatic family composed of children. The act ran rather long, but scored owing to the hard work of the contortionist. Pearl Allen's Octette of girls went fairly well, but they were not fully prepared to face an audience, needing several more rehearsals. Professor Karl is a good violinist. Joe Trowbridge sang an illustrated song, liked. Musical Whitney opened the second half, and his efforts were appreciated. DeCotret and Rego were the hit of the bill. Their comedy works the audience up. Chas. Graeber's Banjo and Guitlar Club, consisting of forty pieces, crowded the stage. Clayton and Green closed the show. Hart's will run four acts and pictures hereafter at 15-25. Opening night's prices were seventy-five and a dollar. The house will be booked by Bert Levy.

## SEATTLE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Rosina Cassell's Dogs, marvellous; "The Sunny South," colored, very good; Combs and Stone, decided hit; Bader-La Velle Trio, comedy cyclists, great; Thomas H. Ince, laughable; Dorothy Drew, singing comedienne, fine; Wells and Sells, acrobats, very clever. PANTAGES (agent direct).—La Lole Helene, dancer, headliner, beautifully set; Pederson Bros., stopped the show; Musical Lovelands, act decidedly more finished when wardrobe was changed from uniform to evening dress, fine; McGloin and Shelley (return), clever dancers; Dan J. Harrington, ventriloquist, very clever; Arthur Ellwell, ill. song, good. The best bill in several weeks. STAR (F. H. Donnellan, mgr.; agent, S. C.).—Al. Cameron and Co., headliners and hit of the bill; Tomlinson, very clever; Burt Shepard, whip manipulator; Kessler and Dunn, two clever boys; Anderson and Burt, fine.

## ST. PAUL, MINN.

MAJESTIC (Miles-Bondy Theatrical Co., props.; agent, S. C. Circuit).—Dr. Carl Herman, electrical novelty, good; Telegraph Comedy Four, good; Knowle Laybelle, fine; Jack Rymond, good; Marie Witt, fair; The Kins-Ners, good. STAR (Thos. E. McCready, mgr.).—Regular season closed the 8th, and m. p., ill. songs and vaudeville opened for the summer season. This week: Musical Nelsons, Baby Sittler, Morris Abrams, Milman and Whitmore, Chas. Busch, fine; Grand (Litt & Dingwall, props.).—Continuous vaudeville. ORPHEUM (Martin Beck, gen. mgr.).—Londe and Tilly, good; Miltie Sisters, fine; Grayce Scott and Co., fine; W. E. Whittle, fine; "At the Sound of the Gong," good; Master Laddie, Cliff, clever; Three Sisters Athletic, good. NOTE.—The Orpheum is on the fence to whether to remain open for the summer or not. Mr. Beck was here a few days ago and they had not come to any decision up to today. BEN.

## STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.; agent, L. D. Mayne).—Donlin and Deblant, scream; "The Dixie Girls," excellent singing quartet; Jerry Dumont, blackface, fair; La Petite Lulu, dancing, good. HARRY KIRK.

## STRAUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O.). Monday rehearsal 10:30.—The Labakans, good; The Bruces, pleased; Kenio and Lynn, well received; "The Operator," fair; Lillian Shaw, went big; Willard Blinn and Co., good; "The Pianophiles," good. SAM FREEMAN.

## TOLEDO, O.

THE ARCADE (Will C. Bettis, mgr.).—Buckley and Hall (New Acts); Laura Howe, songs and monolog, good; Newton and Homan, "The Story of the Rose," good impression; Harrington and Martell, funny burlesque; The Great Keltner, bounding wire, graceful and clever; Leslie Bettie, catchy songs of his own composition; Billy Mann, clever. THE VALENTINE (Casino Booking Agency).—Samoyoa, a powerful young Spaniard, does some clever aerial work; The Araki Troupe of Japs did splendidly; Sharpe and Sharpe, well applauded; McGarvey, female impersonations, exceptionally good. SYDNEY WIRE.

## TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agents, U. B. O.). Monday rehearsal 10.—Curson Sisters, big success; "A Stormy Hour," by McConnell and Simpson, funny; Howard's Ponies and Dogs, great; Doherty Sisters, excellent; Smith and Campbell, a hit; Sydney Deane and Co., "Christmas on Blackwell's Island," good; Edice and Prevost, a scream; Christy and Willis, good. GAYETY (Thos. R. Henry, mgr.).—Al Beeves and his "Big Beauty Show" are prime favorites. STAR (Charles Falke, mgr.).—The opening bill at 5 and 10 cents was a good one and crowds were present all week. Great La France, Rogers and Burnette, McKnight and Malone, Billy Prichard, Camille Stafford and Beard and Kalb and m. p. Manager Falk will run this house for the summer as a vaudeville and picture house. MAJESTIC (Chas. W. Denzinger, mgr.).—Karlitos Bros., Billy Holland, Bennett Sisters, Barrington and the Four Bucks and m. p. NOTE.—The Princess had the Burns-Johnson fight pictures for the week. HARTLEY.

## WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.).—Geo. Homan and Co., two clever sketches, hit of the bill; Mr. Hynack, clever; Milman Trio, black wire, excellent; McKay and Cantwell, sketch, good; Four Rianos, acrobatic act, fair; Milt Wood, dancer, nimble-footed; Katie Rooney, hit. GAYETY (Wm. S. Clark, mgr.).—Fads and Follies, pleased. LYCEUM (Waggon Kerman, mgr.).—The Smart Set is playing to S. R. O. S. H. Dudley, colored comedian of ability. E. S.

## WINNIPEG, CAN.

BIJOU (Geo. Case, mgr.; agent, S. C.).—Al. Hill, headliner, scored heavily; Mac M. Barnes, Louise Reming and Co., "Mrs. Potter's First," pleasing; Gillman and Murray, s. and d., excellent; Mabel Carew and Co., character songs, very good; Besale Allen, s. and d., very good; Frank Petrick, ill. songs. DOMINION (W. B. Lawrence, mgr.; agent, Wm. Morris).—Brothers De Wyne, big hit; McWaters and Tyson, imitations and burlesque, very good; Casey and Le Clair, "The Irish Tenants," took well; Elliott and West, s. and d., very good; Maude Lambert, vocal, scored; Billy Clifford, vocal, good. ELITE (John McDonald, lessee; agent, G. H. Webster).—Fred Lawrence and Co., "The Light," splendid; Charles and Madeline Dundar, singer and mimic, good; John Moore, "Just a Dutchman," good. HUGH.

## WORCESTER, MASS.

POLL'S (J. C. Criddle, mgr.).—This week closes the vaudeville season at Poll's. Willis and Hassan, acrobats, good; Arthur Rigby, "The White-wash Man," took well; Emmet De Voy and Co., "In Dreamland," very good; La Petite Mignon, dainty comedienne, went well; Frank Stafford and Muriel Stone, "A Hunter's Game," big; Alan Coogan and Max Armstrong's American Pony Ballet, scored; Charles Brown presents "The Water Witch," went big. Week May 17, Poll's stock Co. opens with "Shenandoah." WORCES TER THEATRE (M. Shea, mgr.).—M. p. ill. songs and vaudeville. Harry Browne and Co., "The Village Doctor," very good; The Four Musical Gates, good; Bert C. Jack, monolog, well liked; Cunningham and Devery, s. and d., took well; Harry Langdon in ill. songs, went big. W. M. SHERMAN.

## YONKERS, N. Y.

ORPHEUM.—Regular vaudeville season ended Saturday night, May 8. Supplementary season began Monday with four acts and m. p. Bank A. Robbins' circus interfered with opening night, but business picked up after that. Regular amateur night with six acts and novices will continue. First bill of the supplementary season: Florence Grismer, daintiest singing comedienne; Harriet and Scanlon, comedy acrobats; Hoey and Walters, "Actor and Property Man"; Althea Harrison, soubrette. NOTE.—Harry Leonard announced that he will return to manage the Orpheum next season. Sol. Schwartz, resident manager, will continue here during Harry Leonard's trip to Europe.

## YOUNGSTOWN, O.

Charles Smith, formerly manager of the Princess, has leased the Grand Opera House for the summer and will play vaudeville acts and picture shows. Bill this week includes The Aerial Budda, remarkably clever juvenile double trap act; Stanley, amateurish musical act; Marie Daley-Smith, ill. songs, fine, and good list m. p. Acts change twice weekly.



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"Tittle Tattle, Tattle Tale, Shame On You," (successor to) "Hoo, Hoo! Ain't You Coming Out To-night?" "Cutie," "Oh, You Kid, "I Want a Home, That's All," "Take Your Girl to the Ball Game," "Whistle and I'll Wait for You," "I Wish I Had a Pal Like You," and others.

### COMIC AND CHARACTER SONGS:

"Heinie Waltzed 'Round On His Hickory Limb," "I'm a Member of the Midnight Crew," "Gee, Ain't I Glad I'm Single," "And Other Things," "None of Them's Got Anything On Me," "Somebody Ought to Tell Her Husband," "Mother Hasn't Spoke to Father Since," and others.

### NOVELTY SONGS:

"Take Plenty of Shoes" (Rube), "I Didn't Go Home At All" (Get Back), "My Little Yiddisha Queen," "All Hands Around" (Rube Barn Dance), "Wildflower" (Indian), "Bambooland" (Monkey Song), "Don't Go in the Water, Daughter."

### COON SONGS, ETC.:

"Oh, You Coon" (Geo. M. Cohan), "The Whitewash Man" (Characteristic), "The Hot Tomale Man," "Big Brown Booloo Eyes," "Em-maline," "Good-bye, Mr. Ragtime," "Kiss Your Minstrel Boy Good-bye," "That Cuddlin Rag," "I'm Going to Get Myself a Black Salome," and others.

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*Shapiro*

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**Released May 17th, 1909**



THE JILT.

## "THE JILT"

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A capricious woman is a most dangerous member of society, but very often her cruel apathy for the feelings of others reverts boomerang-like to her own disaster, as is the case with the heroine of this Biograph subject. Dorothy Kirk, a cold, heartless girl, after jilting several suitors becomes engaged to John Hale. The day of the wedding arrives and Dorothy coolly sends him a note to the effect that it is all off between them. What a blow! The poor fellow's spirit is crushed and he goes the usual route. Lower and lower he sinks until one day, picking up a newspaper, he reads an announcement of the wedding of his old college chum and Dorothy Kirk to take place on that very day. Rushing off to his friend's home he intends to show him her note, but on second thought decides not. However, the friend finds it out, and feigning illness, dispatches John with a note which is identical with the one he himself received some time before. So John unwittingly wreaks vengeance.

**LENGTH, 997 FEET**

**Released May 20th, 1909**

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**Musical comedy artists** wishing to take a flyer into vaudeville, communicate. If you haven't the material for a vaudeville turn, I'll see that you are properly provided by a competent writer.

**Vaudeville artists** who would accept engagements for musical comedy, write me. I may be able to place you, or may have an application from a production manager which you would just fit.

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VOL. XIV., NO. 11.

MAY 22, 1909.

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## NEW OFFICES FOR THE IMPROVEMENT OF VAUDEVILLE

### General Business Offices

Just a Year ago this office issued an open letter to artists. An effort was to be made on our part to facilitate the conduct of business and to simplify the details, so far as possible.

In the new offices we will go even further in this direction. Every application and every transaction will receive quick, systematic and careful attention.

### The Booking Department

With the new system in vogue here the promptest answer can be given every artist who applies for time. There will be no occasion for deception, and all who have desirable material will be given an immediate decision.

### General Press Department

This bureau has developed into a most valuable medium for the artist and rare help to every branch of this large circuit. Its various sub-heads: the literary branch, the photo department, the billing and scene plot division, all combine into an indispensable factor for the artist's convenience and success.

### The Producing Department

This bureau has shown wonderful results, and has become a very important part of this institution already. But vaudeville must continue to advance, and in this department every artist who wishes a new vehicle and every writer who has a new thought will be given excellent help.

### The Transportation Department

Fully equipped with literature, maps and time cards, and in charge of an able railroad official who can give every information concerning the tour.

### International Department

This bureau is being considerably enlarged for the benefit of European artists who wish information about their tour when booked, and for all those desiring booking. A thorough and perfect system of reports on foreign matters is being installed.

### A NEW DEPARTURE

A BUREAU OF VAUDEVILLE PROMOTION will be inaugurated about June 1st for the purpose of placing at the disposal of all Artists a means of producing, bettering and developing their offerings. Branches of this new departure will be conducted by experts in all lines of the Theatre: the electrical, scenic, publicity and all others. This bureau will be designed with the view of directing Artists in the matter of exploiting and promoting their acts and themselves for the best possible results and returns.

OF CIRCULAR AND BOOKLET FULLY EXPLAINING THIS NEW BUREAU IN PREPARATION. IT WILL BE OF VITAL INTEREST TO EVERY ARTIST.

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# VARIETY

VOL. XIV., NO. 11.

MAY 22, 1909.

PRICE TEN CENTS.

## LOOKS LIKE STAIR & HAVLIN HOUSES FOR MORRIS CIRCUIT

**Reports Show Morris Has Leased Majestic, Toronto,  
and Is Figuring on Others. Takes Ten-Year  
Lease on Jefferson, Memphis.**

Toronto, May 20.

There is no longer any doubt but that William Morris has the Majestic in this city, and it will open in the fall with Morris vaudeville. It has a seating capacity of 2,200.

The Majestic has been known as a Stair & Havlin house. A representative from the Morris office was in the city and quietly inspected the premises some days ago. A. J. Small, a Toronto man, is largely interested and people in a position to know say the lease to Morris has passed.

Toledo, May 20.

The signs point to Burt's Theatre passing over to William Morris, the New York vaudeville manager, for next season. It has been on the Stair & Havlin Circuit. The information stating negotiations are on is authentic.

Buffalo, May 20.

It is accepted here that there will be William Morris vaudeville at the Academy of Music next season. Since Mike Shea secured the site Morris figured on for this town, negotiations between Morris and Stair & Havlin have been under way for that house. The Academy has a seating capacity of 1,600.

Detroit, May 20.

The Lyceum, a Stair & Havlin Theatre, with E. D. Stair the lessee, will likely prove to be a Morris vaudeville house next season. It has a capacity of 2,500.

This is Mr. Stair's home town. Several times during the past few months on his way to or from Chicago, William Morris has stopped off here. He is believed to have seen Stair each time.

Detroit people in touch with the theatrical conditions have been saying of late that the Stair & Havlin Circuit might shift its houses about before next season.

Memphis, May 20.

The Jefferson Theatre Co. has executed a ten-year lease of the Jefferson Theatre to William Morris, Inc., of New York. The papers have been ready for some time, but a slight hitch delayed the closing.

The Jefferson seats about 1,900.

Hot Springs, Ark., May 20.

The theatre now in course of erection here, promoted by D. B. Head, will be a vaudeville temple next season, operated by the Morris Co., of New York.

There is also to be a theatre for the Morris Co. in Little Rock.

William Morris sailed for England Wednesday morning. On Tuesday he was asked if any Stair & Havlin theatres had been secured for his circuit, but Mr. Morris declined to discuss theatres. "I am not going to say anything about theatres we may secure," said he. "We are looking for next season, and will have a larger circuit of first-class houses than we have anticipated."

The lease for the Jefferson Theatre, Memphis, was signed by Mr. Morris on Tuesday. The Shuberts were after the house. Morris' option expired on noon of that day.

During the past week Mr. Morris has been seen leaving the offices of Stair & Havlin in the Long Acre Building at least twice, and has been often in that building of late. One day a few weeks back, Morris remained in the Stair & Havlin quarters two hours.

There have been strong rumors of Stair & Havlin houses going over to Morris. One showman, generally in possession of theatrical movements, said to a VARIETY representative on Wednesday: "You can believe almost anything you hear from well-informed sources regarding Stair & Havlin."

(Continued on page 12.)

### BEATS THE "CHILD LAW."

Chicago, May 20.

At last someone has been found to prove to the courts that a child may play upon the stage without hindrance from the laws framed by people who almost never go inside a theatre.

This week, in the case of the State against Walter Floyd, manager of "Mary Jane's Pa," at the Chicago Opera House, and Madison Cory, representative for Henry W. Savage, the court ordered the jury to render a verdict of not guilty.

The charge against the two men was permitting a child under sixteen to appear after 7 o'clock at night, which constitutes a violation of the Illinois statutes.

Adolph Marks, for the defense, set up that Gertrude Partman, the child in question, was not employed by the company, but had a 10 per cent. interest in the show, making her a partner. The law on the subject says no child can be employed.

It is the first defense of this nature ever set up in a similar proceeding.

### THE "FLORODORA" CO.

St. Louis, May 20.

Hardly a familiar face will be in the front rank of Delmar Garden principals when the new opera company makes its initial bow a week from Sunday in "Florodora" with Edna Wallace Hopper in the stellar role. The personnel of the organization now rehearsing includes besides the star William H. Sloan, comedian; Ann Tasker, prima donna; Dorothy Webb, soprano; Carl Haydn, tenor; Elvia Crox, Alfred Cahill, Jean Irwin, Bernice Mer-shon, Carl Gantwood and Edward S. Met-calle. Frank Stammers and Frank Darling, stage and musical directors, have completed the work of selecting a chorus, and an all-beauty aggregation is promised.

Mrs. Leslie Carter, after motoring most of the way from New York, is due in St. Louis, where her supporting company have been rehearsing all week in "Du Barry," with which Mrs. Carter will open the new theatre Sunday night.

### ONE SEASIDE HOUSE OUT.

Atlantic City, May 20.

The Criterion, which opened with vaudeville against Young's Pier and the Savoy, will abandon the policy, commencing a season of musical stock on May 24.

### LAUGH AT "NAKED TRUTH."

(Special Cable to VARIETY.)

London, May 20.

"The Naked Truth" at the Coliseum on Monday with Dick Temple leading, appearing on a London stage for the first time, was received with laughter through the undressing scene.

At the Holloway Empire, on the same day, Gardner and Stoddard, Americans, scored a hit.

### AMERICANS "UP AGAINST IT."

(Special Cable to VARIETY.)

London, May 20.

There are a couple of Americans in London, arriving here together a short while ago, who were backed up against the wall this week by the landlord of a London hotel. The boniface wanted payment of an overdue account for room and board for the two (one a New York vaudeville agent).

The agent cabled to the States for assistance. Several wires were sent. At the last bulletin of their distress no reply had been reported. The hotel tab is about \$350.

### PALACE OPENING FOR MISS FRANKLIN.

The booking of Irene Franklin and Burt Green to appear at the Palace, London, commencing the week of July 5, next, was reported entered this week through Louis Wesley, agent for the couple. They will leave New York next month.

### REFUSED TO STAKE CLAUQUE.

London, May 10.

Martinetti and Sylvester opened at the Empire, getting over very well. It is safe to say that had the act opened anywhere else in London a "riot" would have followed. There is quite an interesting story connected with this team's premier. One of the boys was rather surprised when he was approached for a "stake" by the "claque" leader. They would not under any conditions pay for the "hands." Up to Friday of this week the "claque" has not received any money from the team. This is the first known time that an act has made a stand against this "graft" (as it might be called), and good luck to the act which made it.

# VAUDEVILLE AGENTS BALKING AT UNITED'S EXCLUSION EDICT

**Kept Outside the "Big Room," they Want to Know  
What "the Split" is for Now**

The new rule affecting agents issued by the United commenced work last Monday. Under it all agents are required to report acts to Phil Nash or Sam Hodgdon in the agency, and are forbidden to enter the private hall separating the executive's quarters from the "big room," where the other managers occupy desks.

The ruling was not relished by any of the agents. On Monday but a very few of the smaller ones presented themselves in Mr. Nash's room. On Tuesday a couple of others were around the top floor of the Long Acre Building, waiting on Nash. It was then said that Pat Casey, Jack Levy, Eddie Keller, M. S. Bentham and one or two others had not been seen. Charles Bornhaupt, New York agent for H. B. Marinelli, declared that he would not do business through the intermediation of a third party to a contract.

Many managers visited the agents' offices during the week on the search for acts. At the United offices, it was stated Tuesday that the new rule was working to the advantage of the "big room." Business was being despatched without hindrance, and all the managers were pleased, if this statement was correct. One of the agents claimed that a couple of the managers who had grown accustomed to hearing about acts at first hand from the agents having no other business calling them to the United, were much disgruntled over the new condition. An important United manager has been around his theatre more this week than for several months past.

Another agent, in speaking of the ruling, said: "Don't mention my name, although I wouldn't care so much if you did. I wouldn't starve and there's lots of places to book acts now. What strikes me is this of two things: Why are we made to 'split' with the United on the five (per cent.) we get, forced to give up on the ground that we are charged for doing business in the United offices, if we can't use the offices, and are not allowed to go in there? How is the United going to make a demand for the two and one-half split now? The other thing is: Supposing Phil Nash doesn't like me any too well, and I tell him about an act or hand him something about one? What will he do? Forget what I tell him and throw what I write in the waste basket, probably.

"An agent has a chance under this rule, hasn't he? I can't get it through my head what the object is, though you can bet every cent you've got there's something behind it. There's always something behind everything up there."

This was the reasoning by all the agents hit by the order. It was reported that a couple of big agents had sent emissaries to interview William Morris "touchin' on and appertainin' to" next season.

It was also reported during the week that Jo Paige Smith had either seen Morris or communicated with him. The rumor stated that there would be no decision about Smith reached before Mr. Morris returned from abroad.

## ERNEST HOGAN DIES.

On Thursday morning last, Ernest Hogan, the colored comedian, expired at his home, 1002 Brook avenue, Bronx, New York. He was forty-one years of age. The funeral will be held from the Church of St. Benedict the Moor to-morrow morning (Sunday).

Ernest Hogan in private life was Reuben Crudus. Between twenty-five and thirty years ago he first appeared on the stage in the west. About ten years after his debut he formed a partnership with Bert Williams and appeared in the western variety houses in an act known as Hogan and Williams. Later on Hogan organized a minstrel company with Bert Williams as one "end" and George Walker the other. From this minstrel troupe came the present well-known colored team of Williams and Walker. Mr. Williams, who is playing Hammerstein's this week, was so deeply affected by the death of his old partner and friend that he was with difficulty able to go through his performance upon learning of his death.

In '97 New York first heard of Hogan. In the summer of that year through the influence of George L. Archer and with his assistance, Hogan presented "Clorinda" as a sketch, introducing to the metropolis the "cake walk" in Edward E. Rice's "Summer Nights," then occupying the Casino Roof. The bit was an instantaneous hit and Hogan remained on the roof through the season. A few years ago Hogan was a permanent fixture on the New York Theatre Roof for several seasons, and his popularity has never waned although about a year since the first symptoms of consumption, which brought about his end, obliged him to retire from the stage.

The deceased was a natural comedian. He wrote and composed many of the songs he sang. Almost all his selections have been whistled as popular airs. For several seasons he starred at the head of a colored company under the management of Hurtig & Seamon.

## CLARICE VANCE.

Clarice Vance is the latest American to wake London up. In this, her second week at the Palace (London's ultra swagger music hall), Miss Vance is headlining the bill, a very unusual occurrence in the make-up of a program, as "hold-over" numbers are generally relegated to the "centre" or "bottom" position on the bills.

England has heard all sorts of "coon" singers: even "shouters" and some English people have taken their ideas for a study of the "darkey" song from comic papers evidently. The quiet methods of Miss Vance, her ability to "put a song over" and her all round attractiveness hit the Palace set as a revelation during last week, when the "Singer of Southern Melodies" opened there.

The picture in the centre oval on the frontispiece this week is from the latest photo of Miss Vance.

## DRESSLER SHOW OPENS.

Philadelphia, May 20.

Marie Dressler is featured in "The Boy and The Girl," which began its regular stay here on Monday after two nights' showing to whip it into shape last week. Richard Carle, the comedian who wrote the book of the piece, has not put together anything more than a generous supply of rather crudely formulated double entendres, with no evident attempt to draw closely to the lines of delicacy.

The music, programed as by M. E. Rourke, with additions by Carle, is the strongest asset. Much has a familiar ring and is reminiscent of other popular numbers. One is particularly like "Yip-I-Addy-I-Aye," and except for another, "Katie, Come and Kiss Me," scored the real hit of the show.

Miss Dressler retains her usual direct and forceful methods of securing comedy and at times her actions are less funny than coarse. Miss Dressler scored best with "I'm a Poor Working Girl," chiefly on account of its accompanying grotesque dance. A newcomer was Harriet Standon, who pleased in an ingenue role, adding personal magnetism to her singing in a voice of good quality. Marion Garson has a couple of catchy songs and is attractive looking in pretty costume effects.

Among the men the honors went to the credit of Toby Lyons, who secured more legitimate laughter than those more prominently cast. Barney Bernard struggled hard with a familiar German character type with light results and Edward Favor was even less successful in the role of a botanical enthusiast. Burrell Barbaretto handled a "straight" part capably and enjoyed some favor for one of the prettiest of the song hits with Miss Standon.

The numbers and stage effects are all well arranged and the costuming is attractive without being rich or expensive looking. It seems that many of the ideas used in the staging of "The Three Twins" have been utilized in the new piece. The chorus is a large and active bunch of hard workers. One of the girls, who has Leslie Carter hair and a few lines to speak, keeps the principals hustling to be noticed when she is on the stage.

"The Boy and The Girl" is destined for the roof of the New Amsterdam in New York for the summer. It is unlikely that either the intellectual appeal of its plot or the brilliancy of its dialog will greatly disturb the peace of any placid summer evening.

It must be kept in mind, however, that dialog does not count particularly in summer aerial entertainments and in this case the book has been considered of secondary importance.

## FIRST "POP." "DOWNTOWN."

San Francisco, May 20.

Alburn & Leahy will open a theatre Aug. 1, at Fourth and Market Streets. It will play vaudeville and pictures at 10-20.

This is the first of the cheaper grade houses to be erected in the "downtown" district since the quake. Bert Levey will book the new theatre.

## INCREASING INITIATION TO \$50.

A motion to increase the initiation fee into the White Rats to \$50 has been made in the organization, and will be voted on three times at regular meetings under the constitution of the order.

When finally passed, the motion will go into effect at once.

## MORRIS-FEIBER DEAL?

Visits made to the office of William Morris by H. H. Feiber, of Feiber, Shea & Coutant, since the return of Mr. Morris from the west seemed to acquaint a number of persons with the information that Mr. Feiber had arranged to place foreign acts on the Morris Circuit.

It was talked about that Feiber had placed at least six foreign numbers under his booking direction for this side with Mr. Morris before the latter left for England on Wednesday.

The story was that Feiber would place foreign acts with the Morris Circuit hereafter as he has been doing for years past with the Keith management, a position from which Mr. Feiber resigned some time ago, the resignation having been accepted early last week.

The resignation was brought about through Mr. Feiber's firm securing vaudeville theatres playing opposition to the United houses. Feiber resigned to relieve the United from embarrassment under the circumstances.

It is expected that Mr. Feiber's understanding, if he has one, with Morris will bring the Morris Circuit and the Bijou Circuit (Feiber, Shea & Coutant) into closer bonds of sympathy in their future business relations. Bookings and acts will probably be made and played from one circuit to the other when occasion arises, although the acts on the Bijou Circuit since it was organized have been taken by both sides of the vaudeville fight, the Bijou houses not having been "blacklisted" by the United.

## SPECULATORS HAVING TROUBLE.

The sidewalk speculators of New York have been worrying of late days over the inquisitiveness of the police who have demanded of the "men on the street" the exhibition of a license.

There are very few unexpired licenses held by the speculators, and the License Bureau has informed the dealers in pasteboards that no renewals will be granted or new licenses issued. This order has been brought about by the ordinance passed some time ago against the speculators, but believed at the time to be admittedly unconstitutional through preference, the hotel stands also handling theatre tickets at a premium not having been included in the restrictions of the measure.

During the present week the police have been unusually active informing the speculators that orders were received from the License Bureau to inspect the permit of all men on the sidewalk, and if the license had lapsed or the speculator could not show one, to make an arrest for illegal traffic. In some instances the policeman has ordered the speculator to stop selling.

## EAST ON HORSEBACK.

Sheridan, Wyo., May 20.

Mr. and Mrs. Harry Armstrong (Armstrong and Claire) who have been here nearly a year for their health, intend to ride on horseback to New York City, stopping en route to play in the smaller vaudeville houses.

Armstrong says they will average 30 miles daily while on the go.

Fred Niblo and Josephine Cohan (Mrs. Niblo) left New York on Wednesday for a tour of Europe.

# NO DOUBT REMAINING OF A K. & E.-SHUBERT FIGHT

## Proposed Dissolution of the United States Amusement Co. Will Remove the Last Link Between the Two Sides.

The proposed dissolution of the United States Amusement Company, a move decided upon by Klaw & Erlanger, will remove the last link binding "The Syndicate" and the Shuberts.

It is said the presence of Levy Mayer, Klaw & Erlanger's Chicago attorney, in New York last week was for the purpose of clearing the path to wind up and dissolve the \$1,000,000 dollar corporation organized by K. & E. to conduct their "Advanced Vaudeville" enterprise, and to inform the Shuberts in this way to go as far as they liked.

The bigness of the former vaudeville concern will perhaps prevent the final chapter being written before Aug. 1, but the intention of K. & E. to disconnect themselves through this means from the Shuberts portends an aggressive fight to be waged in legitimate theatricals next season.

The well informed in the show business have no doubt this will come to pass shortly if it has not arrived. A man well on the inside of the Klaw & Erlanger theatrical yard said this week to a VARIETY representative: "It looks like a fight, sure."

When the United States Amusement Co. was formed, several theatrical managers contributed towards the working capital. Among the theatres thrown in the pool for vaudeville use, the following return to the Shuberts: Grand Opera House, Brooklyn; Duquesne, Pittsburgh; Teck, Buffalo, and Baker, Rochester.

Klaw & Erlanger retain the Auditorium, Chicago; Forrest, Philadelphia; Tremont, Boston, and New York Theatre, New York. The houses apportioned to K. & E. have been playing under the firm's management and its attractions since vaudeville vacated.

It is said that from the day Marc Klaw informed one of the Shuberts that without regard to any agreement existing between them, the Shuberts might go ahead, acquire all and any theatres they wanted, standing or to be built, it has been confidently expected by all interested that a fight between the leaders in the legitimate was inevitable.

The United Amusement Co. was composed of theatrical managers who afterward signed the "settlement" agreement with the United Booking Offices, wherein each manager agreed that he would not play vaudeville or permit vaudeville to be played in any theatre owned or controlled by him, directly or indirectly, or become interested in any vaudeville venture for the period of ten years from the date of the agreement under a penalty of \$250,000 for each violation, mentioned in the contract as liquidated damages. The U. S. Amusement Co. as a corporation did not sign this agreement, and is not debarred from dissolution through the existence of the contract.

The United paid into the treasury of the company \$250,000 as the consideration

and "settlement" of the "Advanced Vaudeville" battle, besides taking over all outstanding contracts with artists made during the K. & E. regime.

Some time afterward an assessment of \$25,000 was levied upon each stockholder in the Amusement Co. It is said this demand was met by all excepting Felix Isman, the Philadelphia real estate operator, one of the original directors of the company, and a signer of the United contract, but who declined to "make good." Isman is also the only signer of the United "settlement" agreement to have his name connected with a vaudeville project since that time. Isman is frequently mentioned as financially interested in the Morris Circuit. The United has vainly sought to obtain legal evidence of this connection.

The Philadelphian's refusal to pay the assessment is reported to be one of the causes which have brought about a very wide breach between A. L. Erlanger and himself.

The U. S. Co. has maintained an office in the New York Theatre building since leaving vaudeville, with a bookkeeper in charge of the accounts.

Other houses engaged in vaudeville during the "Advanced" days on the K. & E. side were disposed of before or shortly after the settlement.

### BULL FIGHT IN CHICAGO?

Chicago, May 20.

If permission is obtained Chicago will have the first real bull fight ever shown in the city. The management of the River-view Exposition, the largest amusement resort in the city, is trying to ascertain whether anything is mentioned in the State laws against it. As far as could be learned there is nothing that would prohibit the display, and there may be a bull fight within the limits of Chicago shortly.

### MRS. ANNIS FOR VAUDEVILLE.

On Wednesday that Bill Lykens caused to be sprung upon a palpitating community the news that Mrs. William Annis, widow of the man for whose murder Capt. Hains commenced serving this week a long term in prison, would essay vaudeville.

Mrs. Annis, announces the agent, is a talented pianiste and will offer a musical specialty. She may open May 31 hereabouts.

### BILLY THOMPSON ENGAGED.

Chicago, May 20.

Billy Thompson, representing Jerome H. Remick & Co., and Pearl Elaine Roberts, a member of "The Alaskan," playing at the Great Northern for the summer, will be joined in marriage before many more weeks are past.

It was love at first sight. Thompson says he has one or two of Remick's numbers in the show and his fiancée is singing one, a love song.

### LIVELY TIMES IN 'FRISCO.

San Francisco, May 20.

These are lively days in San Francisco among the vaudeville agents and managers. Since the withdrawal of Archie Levy from the Sullivan-Considine Circuit last week the air has been thick with rumors. Some say Mr. Levy resigned; others that there will be more changes shortly along the Sullivan-Considine Circuit from the east to the west.

Levy says that while nothing is settled for his immediate future an offer has been made him to assume charge of a big eastern circuit coming west, Mr. Levy to be in control this side of the Missouri River. The circuit will have houses in San Francisco, Sacramento, Stockton, Vallejo, Los Angeles, San Diego and San Jose, besides several small houses around San Francisco playing the cheaper grade of vaudeville, according to Levy.

He has taken offices at 1643 Fillmore Street, and is now booking for the Bell, Stockton. Yesterday Levy secured the booking for The Chutes, which will open July 4.

The agents hereabouts are preparing for an open guerilla warfare among the many factions represented in San Francisco. They expect much "act stealing" will be indulged in.

Bob Burns has secured for the Western States Circuit (Pantages) the booking for the Empire, Los Angeles; Grand, San Diego, and Coliseum, Phoenix, Ariz., to play his circuit's acts.

Louis Jacobs, traveling representative for Bert Levey, the independent agent, has been recalled to the city by Levey, due to the sudden mix-up in the situation. While away Mr. Jacobs secured houses to place the independent acts in at Salt Lake City (Globe), Ogden, Tucson, Albuquerque, Santa Fe, Fresno, San Diego and Los Angeles. He will leave again next month to complete the trip.

The agents in the city opposed to Archie Levy and Bert Levey as representing independent time deny that Archie has secured an offer from the eastern circuit, without giving the source of their information.

John W. Considine, of the Sullivan-Considine Circuit, was expected in New York on Thursday. Mr. Considine is reported to have come east to consult with his partner, "Big Tim" Sullivan, over important matters relating to the general business and management of the S.-C. Circuit.

### GARDEN'S LATE OPENING.

The Madison Square Garden Roof will have a late opening this season. M. M. Thiese will manage it, and the first show for the summer over the Garden will take place towards the end of June.

Nothing has been given out regarding the kind of performance to be placed on view.

### FLAGS "THE MOULIN ROUGE."

Boston, May 20.

The Mayor of Boston has waved the red flag at "The Moulin Rouge." The show is due to play the Boston Theatre, owned by B. F. Keith, on May 26, but the Mayor saw it in New York, and now says he won't stand for it in Boston.

Perhaps the Mayor wants to have a little something on the other Bostonians.

### MANAGER AND CREW ARRESTED.

Cleveland, May 20.

Manager Harry Daniels and twelve employees of Keith's Prospect Theatre were arrested this week on warrants issued by Justice Murphy. The arrests grew out of an attempt to attach Edmund Stanley and Co. at the house two weeks ago.

It appears that the prima donna of the Stanley organization retired from the east. Helen Ford sought the engagement and was given a trial. Mr. Stanley later decided to engage another singer and notified Miss Ford that she would not continue. Alleging salary due her the singer caused an attachment to be issued on Saturday night. Two constables attempted to serve the papers, but were held at bay by members of the stage crew, while other artists on the bill, among them Alice Lloyd, helped the female members of the Stanley company to spirit away their personal effects.

Mr. Daniels and the theatre employees were charged with having resisted and assaulted officers.

### WILLIAMS ALONE NEXT SEASON.

The colored team of Williams and Walker may remain temporarily disbanded for a year or more. Bert Williams, who is playing as a single act at Hammerstein's this week, said on Wednesday he did not expect George Walker to recover his full strength for at least a year.

"When my old pal is all right," said Williams, "we will be together again."

About six weeks will be played in vaudeville by Williams. Next season he will head a colored show under the management of F. Ray Comstock, of Comstock & Gest.

### MORRIS GIVES 30 WEEKS.

Eltinge has signed with the Morris Circuit for 30 weeks next season. The contract reads the time shall be played within thirty-five weeks.

### DIDN'T NEVER HEAR OF NAT HAINES.

Some time next month at Proctor's, Newark, the re-formed team of Haines and Vidocq will "try out" to get into running harness again. An effort to "break in" at a metropolitan theatre was met by appeals that the act go elsewhere. Bob Irwin recommended Harry Jordan, of Philadelphia. Jordan suggested Lothrop, of Boston, and Lothrop handed the act for the first week back to Irwin, of the Fifth Avenue.

In despair Nat Haines said to his partner: "We've got to break in, so go down to see Joe Wood and get a week."

Off goes Vidocq to Joe Wood's office, meeting the agent there. "We want a week around to break in our act," said Vidocq. "What's the name of your act?" inquired Wood.

"Haines and Vidocq," was the answer.

"Oh, gee, I can't play you. Why, Haines chased Shedy out of Fall River, and he wouldn't stand for it."

"Not Al Haynes," said Vidocq, "but Nat Haines, Haines and Vidocq, you know."

"No, I don't know," said Wood. "I've never heard of Nat Haines or Haines and Vidocq."

When Nat heard about it, he accepted Newark.



## VOSS BILL KILLED.

Buffalo, May 20.

Mayor Adams of this city has declined to recall his veto of the Voss Agency bill. It is now a dead issue for this year.

The bill in a further revised form will probably come up early in the next session of the Legislature.

Mike Shea, manager of Shea's (Buffalo and Toronto) and associated with the United Booking Offices, is generally credited with having brought about the defeat of the measure in his home town, which has no theatrical agency, but decided the fate of the proposed improvements in conditions for New York City.

A committee of White Rats and others interested in the Voss bill were unable to meet the Mayor upon arriving here last Saturday. All communications went through the Mayor's private secretary.

Hundreds of telegrams poured into Buffalo asking the Mayor to reverse his previous decision, granting a new hearing, but nothing moved Buffalo's chief executive.

The time limit for the rehearing expires to-day.

On Wednesday a bare chance remained that Mayor Adams might be persuaded to reverse himself.

## THE ROOF PROGRAM.

With the exception of an act or so, William Hammerstein has completed the bill for the opening week at Hammerstein's Roof this season. The upstairs resort for "Hytone Vaudeville" commences May 31, the first time the roof has had an opening in the month of May.

The initial program will be La Titcomb (La Belle Americaine), The Seldoms (Plastique Poses), Princess Rajah, Hoey and Lee, Rice and Prevost, The Great Lester, Ahearn Troupe, Exposition Four, and Hastings and Wilson.

The Roof will be enclosed by the lowering of the windows during the "talking number" by The Great Lester.

On June 7 Mr. Hammerstein will present a foreign act known as "Rochez's Monkeys." It will be billed as "Rochez's 'A Night in a Monkey Music Hall.'" The setting is a stage within a stage.

"Consul Peter," the chimpanzee which is to appear later in the season as a feature attraction on the Roof has been contracted for at \$1,500 weekly.

## KARNO CO. GOING HOME.

The Fred Karno Comedy Co., with its manager, Alf Reeves, sail for England on June 2. While away they will play the Karno acts on the other side, returning for thirty weeks contracted over the Morris Circuit next season.

Mr. Reeves will arrange also while abroad to bring over here the Karno productions of "London Suburbs," "Moses & Son," "The Bailiff" and "Saturday to Monday." The first will probably be "Moses & Son."

The Karno Co. has played twenty weeks in New York since last August.

Jeanette Dupree has signed with the United for twenty weeks next season. Miss Dupree has purchased a home on Bay Twenty-second street, Bensonhurst, which she will occupy after June 1. Her sister will be married there on July 25 to a Brooklyn attorney.

## CALLED MEETING OF AGENTS.

A downtown (New York) lawyer called a meeting of vaudeville agents by a circular letter sent to all of record for last Sunday at Lyric Hall. The meeting was set down for 2:30.

It could not be learned how many or who, if any, attended the meeting, or why the lawyer, who is not known theatrically, should have interested himself. The advantage to be gained by the legal man from any combination of agents could not be gleaned from his letter.

Past attempts to have the agents band together have all resulted vainly. The agents as a whole and individually are too jealous, envious and distrustful of each other, with several believing their position as an agent and otherwise is a trifle exalted over the other fellow. Every agent can recite an instance or instances of attempted "trimming" by the "other fellow."

According to the lawyer's plans an association is necessary to protect the commission men. The scheme contemplates the establishment of a central bureau of information which shall keep records of all data affecting the agents. One object will be a co-operative system under which all agents will decline to handle acts who have not paid commissions to the agents under whose direction they have been. A prospectus setting forth the aims and objects of the enterprise advocates an agreement among agents not to compete for acts under control of a member.

The same lawyer called another meeting of the commission men for Thursday night at eleven o'clock at the same place. The second letter was pretty strong in its reasons why the agents should assemble.

## NORTHWEST IN GOOD SHAPE.

"Everything in the northwest is fine," is the remark of Louis Pincus, the New York representative (in the Casey Agency) of the Pantages Circuit, the Sullivan-Considine opposition.

Mr. Pincus returned on Wednesday from a visit to Seattle, where he consulted with Alexander Pantages, who directs the fast-growing chain of that name in the distant section.

Mr. Pantages is buoyantly hopeful over the outlook for his circuit, according to Mr. Pincus, and expects shortly to announce several additions to the Pantages time which will prove a large-sized surprise to his competitors.

Further than saying this, Mr. Pincus would add nothing for publication regarding the plans of his principal.

During his visit in Seattle Mr. Pincus witnessed the hold vaudeville has upon the residents of that town. In front of the Pantages Theatre at almost any time during a performance there would be a packed crowd extending back to the car tracks waiting for the show to end and the doors to reopen.

The Orpheum Circuit-Sullivan-Considine "Orpheums" opened last fall in four northwestern cities had not affected the business in the Pantages houses to the slightest degree, said Mr. Pincus.

Ed. Gallager returned from London this week. His "Battle of Too Soon" will travel back to Great Britain next fall, playing thirty-eight weeks in the provinces booked through Paul Murray of the Morris office in London. Connolly and Bannon will go with it.

## ARBITRATION SETTLES DISPUTE.

It has been decided by the Arbitration Committee of the White Rats that Ed. Wynn, the original, can continue in vaudeville, using the "hat" and "cane" which he originated in the act of Wynn and Lewis when he was the partner and comedian of that team.

Wynn was formerly of Wynn and Lewis (Jack). They did a "college boy" turn in which Wynn made a specialty of manipulating a Panama hat. Upon separating Wynn is alleged to have given Lewis permission to continue with the same act, taking a new partner. Wynn has denied this, but another artist claims he was present during the conversation between the former partners when Wynn gave his consent and act to Lewis. Wynn says the latter procured what is known as a "student" (beginner) giving him the name of "Wynne," and accepting bookings under the team name, Wynne and Lewis.

Wynn, the original, again appeared in vaudeville with a production. Upon abandoning that lately, he applied to the Orpheum Circuit for a route. One was arranged for him. Wynn says it was understood he was also to engage a "student."

Lewis has said that Wynn offered himself to the managers for a considerable less salary than the present act of Wynne and Lewis is in receipt of. Lewis objected to the new combination using Wynn's own material for this reason as well as that the act had been given to him.

Lewis is a White Rat. It is understood he and Denis F. O'Brien, the attorney for the Rats, called at the Orpheum offices this week to set their side of the matter before the general manager.

Wynn, who is also a Rat, claims the figure agreed upon between him and the Orpheum was an increase over the amount the original act of Wynn and Lewis, when he was connected with it, was paid.

## "AMERICAN" IN SEATTLE.

Seattle, May 20.

The theatre under construction by the Washington Amusement Co. at Seneca and Fourth Avenues will be called The American Music Hall.

It is to have a seating capacity of 3,000, and will play burlesque; also vaudeville, booked through William Morris. The opening is set for May 29.

It is stated that William Morris has a site in Seattle for a theatre of his own, but no information is obtainable.

## THE SPECIAL JEFFRIES SHOW.

Chicago, May 20.

When the run of William Morris' vaudeville opens on Monday for the final week of the season at the Star and Garter, James J. Jeffries, the star of the program, will be surrounded by Geo. W. Day, Benah and Miller, Hanlon and Clifton, Keogh and Francis, Brown and Hodges, John LeClair and Shean and Warren.

## GENARO AND BAILEY OPEN.

Dave Genaro and Ray Bailey open at the Colonial Monday, their first engagement in vaudeville following their starring tour in "Toney, the Bootblack Detective," under the management of Al. H. Woods.

They will be on the opening program of Dave Robinson's new music hall in Brighton Beach, June 19. Alf T. Wilton is engineering their vaudeville engagements.

## STILL AFTER WOOD.

An office on the third floor of the Long Acre Building has been fitted up this week for occupation by Joe Wood.

The United Booking Offices expected Wood would remove himself and agency to the new quarters, but up to Wednesday Wood had made no definite sign.

It was said he would take the new office on Thursday or Friday, booking such houses as he might take with him from the agency of Joe Wood, Inc., with those supplied him by the United.

In that case M. R. Sheedy would remain at the old stand, engaging acts for his circuits and other houses remaining with him.

A considerable strength in the Joe Wood, Inc., agency is the chain of smaller priced theatres controlled by the People's Amusement Co. It was thought Wood was endeavoring to ascertain how he stood with the People's before taking the step.

Paul Conchas, the foreign juggler, will play over here next season for the Morris Circuit.

# Orpheum

THE PACIFIC NORTHWEST ORPHEUM CIRCUIT. Proprietors

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ADVANCED  
VAUDEVILLE

---

WEEK  
ENDING  
**MONDAY, MAY 3**  
SATURDAY EVERY DAY

---

**CASELLI'S  
MIGHTY WONDERS**  
A Highly Trained Troupe of Circassians Stage

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**THE SUNNY SOUTH**  
With Johnson & Wells and Ten People

---

"Seattle's Own"

**Frank Coombs**

AND

**Muriel Stone**

"THE LAST OF THE TROUPE"

---

**Thos. H. Ince & Co.**  
In "THESE MEN"

---

**BAADER-LA VELLE TRIO**  
These Three Devil Maycare Artists

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**Dorothy Drew**  
The Jolly Comedienne

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**WELLS & SELLS**  
Comedy Acrobats

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ORPHEUM  
MOTION PICTURES

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The unique hanger introduced above was gotten out by the ORPHEUM THEATRE, SEATTLE, Wash., and shows the West is making rapid strides in the advancement of artistic advertising. FRANK COOMBS and MURIEL STONE, who appear on the bill, are both from Seattle, and made a great hit in their home town.

# VARIETY

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Vol. XIV. MAY 22. No. 11.

Al Sutherland returned Thursday.

Frank Byron and Louise Langdon are home again, after an all-western season.

"The Laughing Horse," billed at the Third Avenue last week, did not play the house.

Lucille Sanders is to reappear in vaudeville, with Jack Levy steering the booking way.

Horwitz and Bowers and Eddie Moran are the latest additions to the Remick list of writers.

James J. Morton is billed for the Plaza next week, his first local showing since the London visit.

The billing for the Elinore Siaters at Hammerstein's for next week reads, "Last time together."

The repairs to Morris' Plaza over the summer will include a rathskeller beneath the orchestra.

On Monday and Tuesday Mike Bentham reached his office at 11:18, and left each day at 11:20.

The father of Frank Orth (Orth and Fern) died at his home in Philadelphia, May 14, aged 82 years.

The Six Nelson Comiques have signed with the Eddie Leonard Minstrels for next season.

May De Sousa is in Chicago visiting relatives, having returned from the other side for a visit of ten days.

Vardaman, a female impersonator from the west, is eastward bound, under the booking direction of Alf. T. Wilton.

Some people are easily affected by the heat. The other day Ed. Blondell asked another fellow to have a drink. Really!

Bellclair Bros., Tom O'Brien, Bessie Kyle and Joe, Havel leave for London Tuesday on the Kaiser Wilhelm der Grosse.

Julius Steger has signed United contracts for next season, opening August 23 at Philadelphia. Some of the time is in the west.

The Vaudeville Comedy Club will give a Ladies' Social and "Housewarming" in their new clubhouse at 224 West 46th Street June 2.

Irving Jones did not present himself at the American, New York, on Monday. In-

position of general manager, taking charge during William Morris' absence abroad.

Lew Adams had the misfortune to break a leg at the Empire, Brooklyn, and is now confined at his mother's home, 401 Quincey Street, four blocks from the theatre.

Reynolds and Donegan sail next Wednesday for England, opening June 7 at Manchester, playing the next week at Portsmouth, and going into the Palace, London, June 21, for a run.

Bert Levy, the cartoonist, with his wife and son, leaves for London May 24. Mr. Levy is booked for a long stay at the Palace, London; also lengthy stops at halls in Paris and Berlin.

Willard Simms left the Fifth Avenue show Monday through the program calling for his appearance "No. 2." Conroy, Le Maire and Co. filled the vacancy. Mr. Simms and his company sail for London next week.

Mr. and Mrs. S. Z. Poli, with some friends, are now on a trip to the central west in Mr. Poli's gasoline consumer. They will visit Mt. Clemens, Detroit and Chicago before returning if the machine sticks it out.

Ed. F. Reynard and Gene Hughes with their families, including a trained automobile for each, have taken an apartment

who was stopped in the act of counting receipts at the bar downstairs and summoned upstairs to tell the men what the reptile was. Mr. Mock said it was a snake, and then dropped through the elevator shaft.

It is denied by Messrs. Horwitz and Bowers that they have any intention of invading vaudeville as a team or singly. Mr. Bowers is under contract to John Cort to star in "Commencement Days," a legitimate musical comedy, starting on tour next September. Mr. Horwitz may be daily seen writing sketches, songs, monologs, and now and then musical comedy in his offices at the Knickerbocker Theatre Building. Messrs. Horwitz and Bowers are the latest additions to the Remick list of writers.

Jimmie Lucas says that when he commenced to play on the stage, he was a Hebrew comedian. "While my first act was still new," remarks Lucas, "I played a small house and failed to 'get' the audience. The manager promptly fired me. He wired for another turn, receiving a juggler who turned out so badly I was reinstated to hold up the show. Knowing my Hebrew was useless and not having anything else to offer, I made up my mind to burlesque the juggler who flopped. I dropped imaginary balls and went strong with the comedy, the house catching the idea. After the show the manager came back in a rage. He roared, 'Hey, you, what were you trying to do last night, queer my show with that bum Jew stuff? Why the blazes didn't you do this act then?'"

William Josh Daly, of the Morris office, the person who discovered there was a vaudeville theatre in Hazleton (and forgot about it three days afterward), came down to business the other morning with a velvet collar on his sack coat, while a beaded stripe ran down the trousers on each side. Reproached for dismantling his evening clothes, "Josh" said: "Why, my boy, these are the clothes I wore when on the end with Billy Birch's Minstrels." A young woman waiting for Daly to find a club date for her said: "Oh, Mr. Daly," with a sigh that always happens along just before the date is landed. "Get off that stuff," remarked "Josh" in his Chesterfieldian manner, "I'm not that old. Look at my hair." But the young woman only answered, "Oh, Mr. Daly," and sighed again.

Whether Pat Casey is watched over by the spirit of Brian Boru or just has the luck of a bachelor will never come out, but Casey certainly falls in right even when he isn't looking. One day this week there floated into the Casey Agency a young woman who made Charlie Davis stop working (and it's got to be some when Charlie does that). Under the extraordinary circumstances she was ushered immediately into Casey's private office, and Pat recognized a not so very old acquaintance. Since he last saw her on the stage she has visited in Europe and now returns a marchioness (on the level). Without her title of royalty, however, she is one grand piece of dress goods, from personal observation. Casey says: "Some class, eh, kiddo? Well, I'll tell you how good she looks. I hopped over to Rector's for lunch with the dame and the motor-men stopped their cars to get another flash."

**Artists desiring a permanent address in the Route Sheet over the summer months, may have the same printed by forwarding it on the form on page 18 of this issue.**

stead he played the week at Bruggeman's Hoboken house.

James J. Jeffries has been engaged for the week of May 31 at Washington Park, New Jersey, by Freeman Bernstein, at a salary of \$2,500.

Elsie Stirk was taken suddenly ill while at the Empire, Hoboken, last week, and was removed to her home in New York (308 W. 38th street).

Sousa and his Band will commence a tour Sept. 15, next, opening at Willow Grove Park, Philadelphia. Manager John Graham will be in advance.

Jack Lorimer and Polly Scotch (Mrs. Lorimer) close their engagement on the Morris time this week, and expect to sail for England next Wednesday.

Amelia Bingham will very likely take herself and vaudeville act to London in July, opening at one of the halls there, booked through the Morris office.

The engagement has been announced of Reina Belasco, daughter of Mr. and Mrs. David Belasco, to Morris Gest. Miss Belasco is residing in San Francisco.

Elmer F. Rogers is back at his desk at the headquarters of the Morris office in his

for the year at Broadway and 125th street, New York. They will live like the proverbial doves until the automobiles have a race.

The Chadwick Trio closed their season seven weeks ahead of scheduled time last Saturday, due to the slight illness of Mrs. Chadwick. The family has bought a farm at Mt. Ephram, N. J., and will kill time this summer chasing butterflies off the lawn.

Benedict Blatt (manager of the Greenpoint, Brooklyn) and Arthur Klein (of the Percy G. Williams offices) have leased the Casino at Bergen Beach, Brooklyn, for the summer. It will open June 12 with vaudeville at popular prices. Mr. Blatt will be the business manager.

Bowing to the inevitable, Hilda Spong has announced her intention of passing up "A Bird and a Cold Bottle," her present vaudeville vehicle, and preparing a new sketch, a very, very dramatic episode this time, in its place. "A Bird" was a farce. Arthur Forrest will not be in the cast of the new piece.

One of the Rajah snakes which failed to report for work while the Princess was at Hammerstein's, was discovered by workmen on the roof this week. The snake was still alive and grinned at Harry Mock

## TWO GO OUT NEXT SEASON.

Chicago, May 20.

Following the close of the '09-'10 season in burlesque, the Trocadero and Euson's Theatres in this city, on the Eastern Burlesque Wheel, will no longer occupy that position.

The matter has been settled by the Columbia Amusement Co., which directs affairs of that sort on the Wheel, and the managements notified.

To partially replace the loss of the two houses, a corporation has been formed with a capital stock of \$300,000, to build a new Eastern Wheel house here. It will be in readiness by the fall of 1910.

The incorporators, according to the papers filed at Albany, N. Y., are Sam A. Scribner, J. Herbert Mack, L. Lawrence Weber, Jules Hurtig and R. K. Hynicka, all Eastern Wheel managers.

A site has been settled upon for the new house in this city, but up to Wednesday the deal had not been finally closed.

## KICKS ON "EXTRAS."

Boston, May 20.

When Billy (W. B.) Watson settled with Jay Hunt of the Howard last Saturday, Watson congratulated Mr. Hunt for turning over a clean balance sheet with no "extras."

Speaking of the various items of "extras" encountered by the road manager, Mr. Watson afterwards said: "When I played the Columbia a couple of weeks ago, the 'extras' amounted to \$137. I had everything on the list; wrestlers, newspapers, mountings, amateurs and referees, besides several others.

"I don't think it is fair for the newspapers to be saddled on the road managers. You might as well ask a man to pay the rent of the theatre. I'm only a small voice in this matter though.

"Another thing is the paper. Instead of 50 stands, why not have 100 or 200 out. I beg the managers to let me put out paper. That's the cause of my topping the record in profits this season, the best for me in my managerial experience, and I still have three more weeks to go at Philadelphia."

Mr. Watson's guarantee for the Howard was \$1,485. It was the lone house this season, Mr. Watson said, which had deducted nothing for "extras."

Among the principal people engaged by Watson for his stock season of burlesque at the Bijou, Philadelphia, are Harry Montague, Eva Vanosten, Four Musical Cates, Smith and Champion, Victoria, Gracie and Reynolds, Marion and Thompson, Will Fox, Ratchler Sisters and Maurice Abrams.

## MAYER'S COLORED SHOW.

The company of colored players organized by Al Mayer for a two weeks' engagement at Miner's Eighth Avenue, will probably continue through the summer. The show left the Eighth Avenue Saturday night and are at the Lyceum, Washington, this week.

They will play the Monumental, Baltimore, next week and go over the parks during the summer. The five Musical Spillers are in the company as well as Deas and Deas, both vaudeville acts. A special attraction is a dusky "Salome" dancer, described as "the Cuban 'Salome.'"

Ted Marks now has his desk on the second floor of the Morris offices.

## DECIDES AGAINST HYNICKA.

Louisville, May 20.

A decision rendered by Judge Miller in the latest move of the Commonwealth of Kentucky against Rudolph Hynicka of the Gayety, this city, places the status of the new theatre where it was at the opening of the legal battle.

The Court has declared that while no restrictions can be placed against the completion of the building, the structure violates the regulations governing theatres, and cannot be used for show purposes, but may be employed for any other use.

The decision of Judge Miller will be taken up to the Court of Appeals.

The first claim of illegality in connection with the Gayety was filed by the city authorities who alleged a regularly issued permit had not been granted. This was later overcome by a special ordinance designed to cover the omissions. The passing of the ordinance resulted in the suit just decided.

The Gayety is intended for an Eastern Burlesque Wheel house.

## CHOOCEETA QUILTS "COOCH."

Chicago, May 20.

Chooceeta, the dancer, will next season be featured in a new series of spectacular dances, with several sets of scenery and light effects.

She has placed herself under the management of her husband, Fred M. Barnes, the booking agent.

The dancer will change her name and drop the "chooch" part. She will appear as a sensational dancer and play first-class vaudeville theatres.

The Morris office will book the seven acts needed weekly at the Trocadero up Fort George way (New York) this summer.

## CRUSADE AGAINST BURLESQUE HOUSE.

Montreal, May 20.

Following the arrest and sentencing to imprisonment of Millie De Leon for the dance she performed at the Theatre Royal (Western Burlesque Wheel), the Catholic clergymen of the city have set a crusade against the house in motion. It is said the Bishop of this diocese has warned the congregations within his district against attendance at the Royal.

The Royal is said to have been the largest winner this season in the string of the Sparrow Amusement Co.

W. A. Edwards, general manager for the Sparrow Amusement Co., was in New York Thursday consulting with the Stair & Havlin officers as to the future policy of the Canadian circuit.

## AGENCY'S NIGHT AND DAY ANNEX.

Unless Jenie Jacobs gives up playing boniface at the St. Kilda apartments, she will have to quit business. The Pat Casey Agency occupies her attention in the daytime and lately the cares of the apartment house which she partly manages have occupied her at night.

The trouble started Sunday morning when a baggage transfer man removed a van load of artists' baggage, by sending husky baggage smashers after them in relays from 6 p. m. to 4:30 in the morning, and directing trunks down three flights of stairs with sounds like the approach of a cavalry troop.

Then "outside agents" began to call up the hotel guests at unholy hours to offer engagements. The limit came when J. B. Morris awakened the whole house at 3:30 a. m. to offer a week in Port Jervis, N. Y., to a guest at the St. Kilda.

## IRWIN HAS A "GUARDIAN."

Under the official hand and seal of H. C. Ballinger, Secretary of the Interior at Washington, and attested by President William H. Taft, Samuel A. Scribner has been appointed the legal guardian for Fred Irwin.

The framed certificate, dated March 4, 1900, hangs above Mr. Scribner's desk in the headquarters of the Columbia Amusement Co., New York.

Both men are Eastern Burlesque Wheel managers. Mr. Scribner is the general manager of the Columbia Co. Mr. Irwin is one of the best known of all burlesque producers.

Why Scribner wanted to act in the capacity of "guardian" for Irwin, who at one time helped in the direction of "Irwin Brothers' Circus" (and is considered competent to take care of himself—even on Broadway—and in burlesque) doesn't come out.

It is said by the neighbors in the Gaiety Theatre Building, where the Columbia offices are located, that whenever Mr. Irwin reads the certificate, the color of the atmosphere changes, while the chuckles of the "Eastern crowd," who are always about, sound like the approach of a tornado at sea.

To remove himself from the distressing legal proclamation he is no longer the ruler of himself, Mr. Irwin has shifted his office from the right hand corner chair in the Scribner sanctum to one of the two vacant rooms taken this week by the Columbia Co. adjoining its present suite.

The other room will be occupied by the appointee to the position of general paper director for the Eastern Wheel next season. The appointment will be given out early next week. Whoever it may be is to have charge of all billing matter for the Wheel.

The office taken by Mr. Irwin will also be used as the New York address and business place of Rice & Barton, another Eastern firm.

The real facts of the case are that Billy Clark got hold of a blank guardianship form when he was in Washington and shipped it to Scribner. The latter had the blanks filled out with his own and Irwin's name.

On Monday last Mr. Irwin picked up \$13,000 by wagering \$1,000 on a horse named "Transplant" at Jamestown. Irwin has been watching the race horse, never having previously "cashed," but losing \$1,400 recently when "Transplant" "ran wide" in the turn for home. The Monday "clean up" squared things to date. Exercising his function of guardian, Mr. Scribner tried to make Irwin give \$4,000 of his killing to Hayden, \$3,000 to his scenic painter, \$4,000 to other tradesmen in the show producing business and create a trust for the remaining \$2,000.

## KEENEY BUYS THIRD AVE. LEASE.

For the consideration of \$11,000 Charles E. Blaney has surrendered to Frank A. Keeney the lease of the Third Avenue Theatre, which has ten more years to run.

Upon sub-leasing the house from Blaney for a combination vaudeville and picture place, Keeney paid a bonus of \$5,000, and took the theatre at a rental netting Mr. Blaney a yearly profit.

Upon the purchase outright of Blaney's lease this week the first bonus of \$5,000 was applied upon the total agreed price.



ROLFE'S THREE HEADLINERS IN ENGLAND.

The above photograph is a remarkable illustration of how an American producer is achieving success abroad. Last November B. A. ROLFE quietly went to England with twenty artists, and from his first opening has received the greatest encouragement on his vaudeville acts. The "COLONIAL SEPTETTE" has been such a decided winner it has played return dates in houses after three weeks' time. The "TEN DARK KNIGHTS" has been playing in London for a run of two months while "THE BOWER OF MELODY" is in the provinces.

Mr. Rolfe will produce three more acts this coming season in Europe, and during the entire summer will have under his personal direction one of the famous resort bands of London.

C. B. MADDOCK, Mr. Rolfe's general manager, has just returned from the west after signing ten artists, who will sail with him on June 19 for London. Mr. Maddock will return in September and continue to run the American end of the Rolfe concern.



### TYING UP "THE ISLAND."

To what lengths the police intend to go for the preservation of the Sabbath day during this summer has greatly alarmed the citizens of Coney Island for the past week.

"The Island" had its formal opening last Saturday. It was an ideal day for the event, attracting tens of thousands of people.

Sunday the police descended and "tied up" everything in sight susceptible of police surveillance. Circus acts were barred from appearing, and a very strict supervision exercised over the pleasure resort.

On Monday the principal amusement promoters at the Island held a conference at Dreamland. Steps were spoken of to secure more freedom on Sundays. The Sabbath is the one "big" day each week looked for at Coney Island. If the authorities grow over-zealous, dire happenings are looked for among the merchants there.

On Thursday Mayor McClellan issued a statement saying the Sunday law at Coney Island must be observed there as elsewhere in Greater New York.

Through granting a six-day "common show" license to the Coney Island managers, the Mayor believes he can bring about a quiet Sunday at the seaside.

### PINCHED FOR SPEEDING.

Sam Williams and Kate Elinore (Mrs. Williams) were arrested and fined Sunday night for speeding in an automobile. They played the Colonial and Orpheum, Brooklyn, both the same evening, and in order to make each engagement were forced to travel at a giddy pace in an automobile.

This is the last week of the Elinore Sisters as a team. Kate Elinore will next appear with Sam Williams as her partner.

### SHUBERT HOUSE BURNS.

Tacoma, Wash., May 20.

No plans have been announced for the Star Theatre property which was destroyed by fire about a week ago. The building was nearly entirely of wood and the fire practically razed it.

The Shuberts recently announced that they had secured control of the Star's bookings for next season.

### LEONHARDT BUILDING NEW ONE.

The success attending the Hudson Theatre, Union Hill, N. J., since Harry Leonhardt grabbed the reins of management over there will be the reason why a new theatre will be erected over the summer on Jersey City Heights.

The management of the newly built will also rest with Mr. Leonhardt, who says there will be no competition between his present house on the other Jersey hill and the one to come.

Mr. Leonhardt closes his season at the Hudson to-night (Saturday). His Orpheum, Yonkers, stopped for the season last week.

On June 8, a visit abroad will be started by Mr. Leonhardt in company with several others, among them "The Big City Four."

Mr. Leonhardt has been appointed a member of the Citizens' Committee by Mayor McClellan. The committee is to have charge of the Robert Fulton Celebration, commencing Sept. 25. Leonhardt is the only showman on it.

### NAME FOR NEW HALL.

The injunction proceedings brought by the management of the Brighton Beach Music Hall to stop David Robinson from infringing on that title in any manner through the naming of his new theatre quite near have been concluded by the Supreme Court of Kings County adjudging Robinson can not approach the name "Brighton Music Hall" in his billing.

It is said the name of the Robinson hall may be "The Neptune" or "Parkway Music Hall." Perhaps some one will slip in a line underneath reading "Near Brighton Beach."

Arthur M. Hopkins, manager of the Brighton Beach, has corraled Mr. Robinson's opening decorative star for a later date at his own hall. The star is Eva Tanguay, who plays at the Brighton Beach commencing July 5 for her last week here prior to sailing for England.

Hopkins will also oppose the Pauline? engagement at the Robinson house with Prescelle, another hypnotist, for a week anyway. Pauline? plays two weeks.

For the last week of her American stay, Vesta Tilley will feature the program at the Robinson house.

Mr. Robinson has relinquished the reins at the Colonial for this season. Vic Williams is steering the theatre until its close. Robinson has a desk in the United offices. Next to him is seated Arthur M. Hopkins, manager of the opposition theatre.

### BUYS LYNN THEATRE.

Lynn, Mass., May 20.

Mark & Stone, the moving picture firm of operators, has purchased the Lynn Theatre at a reported price of \$90,000. They will place pictures as the entertainment for next season, with perhaps a mixture of vaudeville.

This settles the policy of the only legitimate theatre in town. The other, Auditorium, has played vaudeville under the management of Harry Katzes.

With the addition of the Lynn Theatre to the Mark & Stone chain, it is not unlikely that Mr. Katzes may decide he can not successfully run against the opposition to come, and the Auditorium may take in the legitimate plays which select Lynn for a stopping place.

The Auditorium has been booked for a couple of years through the United Booking Offices of New York.

### JAP ACT PLACED.

Mme. Fuji-Ko, the Japanese actress, who has played at odd moments about New York, will commence a regular week's showing at the American, May 31. Madame may exhibit a series of imitations. Her flowery name translated is "The Lady of the Wistaria."

Mme. Fuji-Ko's last appearance was at the Twelfth Night benefit, when she did impersonations.

### BELASCO ACTOR HAS SKETCH.

Lee Kahlman, a member of the David Belasco company playing "The Music Master," has signed contracts to play a new sketch, "A Lesson in German," in the Morris theatres. Another new Morris act is Orola French and Co. (Percy Vekoff and Herbert Davis) in an operatic sketch under the title of "A Dream of America." It opens Monday at the same house.

### SUING TILYOU FOR \$5,000.

A damage suit was on the calendar of the Supreme Court, New York, this week. The action was started by Eddie Clarke of the "Winning Widows" to recover \$5,000 from Geo. C. Tilyou, owner of Steeplechase Park, Coney Island. Mr. Clarke, through his attorneys, House, Grossman & Vorhaus, asked this balm for injured limbs and feelings.

About two years ago Eddie, with Max Winslow and Al Coleman, visited the Island and the Park, purchasing "combination tickets" at the latter place, entitling them to interview all attractions in the enclosure at the cut rate.

When the trio reached the toboggan, the ticket taker, catching a glimpse of the "combination," told the party to stand aside for the convenience of the "cash customers." Clarke set up a defense of "cash customer" also, but the ticket taker refused to allow them to ride.

Calling at the office with his companions, Mr. Clarke was advised to seek "Mr. Lee, the general manager," before whom he could lay his complaint. "Mr. Lee" was about ten minutes walk from the headquarters, at the other side of the park, Clarke was told. After three trips, Eddie reached the conclusion, with the assistance of a person he met, that "Mr. Lee" was a myth; a part of the "kidding" he had been subjected to at the main office.

While returning to that place for the final argument, Clarke met the "kiddier," Tilyou himself. Not knowing him, Clarke rebuked him for the waste of time he had caused. According to Eddie, Tilyou broke into a rage, shaking him violently and using fluently harsh language. Telling Clarke if he were looking for trouble, he could have it, Tilyou called two Italians, ordering them to carry Clarke out of the park, dumping him on the sidewalk.

Mr. Clarke is about four and one-half feet high. The workmen did as they were bid. On the way Eddie asked to be set down, saying he would walk out, but received for a reply the answer, "De bigga da boss say we musta carry you out." Then Mr. Clarke learned for the first time that "the big boss" who had ordered his ejection was Tilyou.

Mr. Clarke says besides the severe shaking Tilyou gave him, his feelings and dignity were ruffled up to the \$5,000 mark.

### IS A "PIANOSONGOLOGIST."

"Piano-song-o-log-ist" is the word James Brockman has coined through combining to describe his single turn in vaudeville.

Singing his own songs while impersonating from ten to fifteen characters at the piano, Mr. Brockman strove to discover something which told the story of his act in a few syllables or more. "Pianosongologist" came out.

The long-named singer of songs and general piano tickler showed for the first time locally at the Fifth Avenue one Sunday evening lately. His bookings are with Pat Casey.

### FORBIDS CHILDREN AT THEATRES.

Spokane, Wash., May 20.

Attendance has fallen off noticeably within the last ten days owing to a violent epidemic of scarlet fever among the children of this city. Nearly 100,000 persons have been placed under quarantine and the attendance of children at the theatres or other public gatherings has been forbidden by the health authorities.

### \$20,000 ON COLUMBIA.

Twenty thousand dollars will be laid out for repairs on the Columbia, Brooklyn, during the month of August, while the theatre is closed only for that purpose.

It is under the direction of the Mark & Stone Amusement Co., with M. S. Epstein, manager. The company has a chain of the cheaper theatres between New England and Chicago.

The capacity of the Columbia now is 2,700. The orchestra will be re-seated. When the repairs are through with, the house will seat 3,000. Prices are 10-20, with box chairs at thirty cents.

The Columbia is about the prize combination vaudeville theatre to arise in the latest flood. Lubin's Palace at ten-cent admission scale gives more attention to moving pictures than the films receive in Brooklyn and has been a money getter. There are other concerns which have drawn a big revenue from the cheaper admission shows (The People's Amusement Co. is said to have piled up a profit of \$150,000 before they had time to count the money), but the Columbia is the consistent and big profit earner.

Since opening, the Mark & Stone house has played to capacity almost daily, giving three shows. Its highest weekly receipts have reached \$3,900.

Mr. Epstein, who has watched the source of his best patronage, says it comes from the "Heights" side between Jorammon Street and the ferries. The natural conclusion would be the Columbia drew from the section lying between the theatre on Washington Street, the Brooklyn Bridge and Navy street. Mr. Epstein avers that the class from this territory proved undesirable, and was discouraged from becoming steady patrons.

The Columbia has had a checkered career. Originally built in the hope the Government would take the building for the Brooklyn Post Office, something went wrong and the Post Office was erected next door. A department store tried the place for a time. It eventually drifted into the show business, becoming known as one of the roughest houses over the Bridge. It held that reputation up to the time the present tenants secured it. Since then Manager Epstein has placed the Columbia on a plane with Brooklyn's best.

On Thursday afternoon, last, a special matinee was given at the house by Pearl Tangle, a "mind reading" attraction, for the week, for women only. The orchestra and ushers were excluded. The solitary man remaining in the theatre proper was the announcer for the "mind reader." Why he was accorded this privilege while all other males were excluded could not be explained by anyone at the theatre.

### COOPER GATHERING STAFF.

A staff for the new booking agency of Bert Cooper, at 102 West 38th Street, New York, is being speedily gathered. Mr. Cooper announced this week he had secured Shep Friedman and Walter Kingsley for the press department of his agency. Richard Madden and James Gorman are also members of the staff. Max Sherman will have charge of the summer park time through the Cooper office.

During the week a license to conduct an agency business was issued to Cooper by the New York Commissioner of Licenses.

London, May 11.

May 10 a wire was received in London from the Mauretania at Queenstown stating that Walter C. Kelly was on board, and immediately the summer season started. Romano's is reported to have taken in more stock.

Maud Hall and Carleton Macy made their first London appearance this year this week at the Coliseum. They are playing "The Magpie and the Jay." The act received all that was coming to it at this house, the audience not missing a point. Though full of American slang and expressions the piece had them laughing all the time. Hall and Macy will sail for America on the Prince Frederick Wilhelm May 23.

Walter P. Lewis, the Corbett-looking fellow in "The Star Bout," has left the act, and will sail back to the States immediately. There was an argument about salary (when the act was to play two halls a night) between Lewis and Taylor Granville.

Ernest Bellini, called "The Telepathic Phenomenon," opened at the Palace this week. He is showing an act rather new to vaudeville in this country. Bellini invites a committee on the stage and then asks people to think what they would have him do. The person who does the thinking informs those around him what he will think about. After this Bellini leads the thinker about the theatre, performing all that the thinker desired him to do as he goes along. In one instance the man he selected made Bellini get the trombone and hand it to another man in the audience. A lot of this is attempted, but on Monday night there seemed to be too much of an inclination to "kid" the show. Bellini had a hard time of it. The act really is a good one, thanks to its comedy possibilities. Bellini at the finish was applauded very generously. It looks as though this "mind-reading" act is going to cause a whole lot of talk in London.

Clarice Vance certainly has got to 'em at the Palace, where she opened this week. On Monday night Miss Vance was on at 9:20 and a real hit. On Tuesday it was seen that Miss Vance's name on the program was shifted to the best spot on the bill. The singer is second after the interval, and had no trouble in holding the position up.

When Percy Williams was asked if he had booked any acts since landing on this side he replied that he didn't come over to book acts, but just to get a flash at what not to book.

The Juggling Mowatts are playing a four weeks' engagement at the Alhambra, and are doing a lot of things to the audiences there.

Spissell Brothers and Mack have returned from the Continent, playing the Coliseum, and again very successful there.

Canova's "Living Porcelains" leave the Coliseum this week, after a run of eight weeks there.

Pope-Stamper and Valli Valli are getting one over at the Palace that has them all talking. The sketch is named "In a

# LONDON NOTES

VARIETY'S LONDON OFFICE.

415 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Mirror," and is possibly the most daring piece of work that has ever been tried out in Mr. Butt's house. The piece shows a newly married couple the night of the wedding. It is said the original of this act was found somewhere on the Continent, but there were afterpieces in burlesque shows at one time sounding somewhat like this one. It is very well done, though, by Mr. Stamper and Miss Valli. There are songs, also a disrobing scene, cleverly arranged to make it seem like a reflection in a mirror. Summed up, it probably means they can hand them very snappy stuff at the Palace, if it is done nicely.

Hal Godfrey is scoring this week at the Tivoli in a rather early spot on the bill.

Daisy Wood is making her first appearance in the West End since her return from America. Miss Wood has acquired a real Yankee style, and could be very easily mistaken for an American artist now.

H. B. Marinelli is spending a few days in London.

George Gray, who recently received a judgment against the Water Rats for expelling him from that order, has agreed to settle the matter for \$500 and resign from that order.

"The Rain Dears," after finishing their four weeks in Paris, will play Brighton and sail for home the second week in June.

Ernest Edelman engaged an American act for a trial show at the Surrey, and is very angry about it. Ernie claims the act had lots of letters of recommendation that sounded immense, but he afterwards found out that the act couldn't show the letters to the audience. The turn is a musical one.

The Zancigs, who have just returned from the States, will open on the Stoll time at Glasgow, May 27.

Henry, formerly of Henry and Francis, has taken a new partner, calling the new act Sydney and Melbourne.

Stella Mayhew was held over three extra weeks at the Coliseum and has been offered a return eight weeks during the summer. Miss Mayhew and the Stoll office are having a little argument about the money at present. The comedienne is also considering a few offers from the legitimate fellows for next season in London.

The management of the Empire announces that there will be an entirely new scene for a finish of the ballet "A Day in Paris," to go on to-morrow.

The Otto Brothers opened last night at the Hippodrome, Liverpool, and were reported a success.

"The Country Choir" opened at the Hippodrome, Birmingham, and pleased, though it is said the act will have a hard time over here through being a "straight" singing turn.

Paul Murray has returned from a booking trip through the provinces, and has a bunch of new dates for actors on his books.

The Harmony Four certainly have the act for this side and they are proving it every week. This week at the Empire, Holloway, there isn't a minute the turn is on the stage that the audience isn't laughing. The four do very little of "straight" singing, though they can sing.

Friend and Downing last week in Bradford caused a real sensation in that town. After the Monday show special "ads" in the newspapers were put in for them, and circus bills scattered all over.

Billy Ritchie, the bicycle rider, arrived in London this week with lots of time booked over here.

George Lask is in London and will manage "The Naked Truth," to open at the Coliseum.

It looks as though the Stoll tour has taken to "kid wonders" now. Two different acts, one a little boy, and another a girl, are at the Empire, Holloway. Neither act pleased.

Vesta Victoria will play a few weeks on the Stoll time, appearing this week at the Empire, Stratford.

Carl Hertz returned to London this week after a long tour of the provinces.

Maude Hall and Carleton Macy will sail for home May 23.

I had a regular feed last night. Jimmie Britt and I were invited by Blake and Amner to drop in their home and toy with Yankee food. We had some real eating and some real lemon pie. If there is a better cook in the world than Maud Amner you will have to show us, and I'll sic Jimmie on to anybody who tries. Britt is arranging for a return match with Johnnie Summers.

In the King's Bench Division, London, George Gray was recently awarded \$525 damages against the "Water Rats" who were in addition restrained by the court from interfering with his privileges as a member of that organization. Evidence adduced before the court was to the effect that Gray had written a letter in reference to money alleged to have been paid members for attendance before Arbitrator Askwith during the hearing into the music hall controversy. "I desire to know," wrote Gray, "if it is true that sums of money have been paid to members who attended before the Arbitrator. If any member has

received money from this fund for an honorary service, it is against the principles of a brotherhood, which is placing its hands into the pockets of the poor, whom the officials propose to serve." Certain officials, declared Gray's attorney, took these remarks as referring to them and at a subsequent lodge meeting Gray was expelled. Gray was not present at this meeting. Gray is known as "The Fighting Parson."

The Middleton-Spellmeyer Co. may go over the Payne Syndicate time, starting in a few weeks at the Oxford. There is a small difference in opinion as to the salary, but it is a side issue this time.

H. Curline Baldry, formerly manager of the Empire, Shoreditch, has left that house, and is now in charge of the Gibbons Olympia in the same place.

## HOLBORN EMPIRE.

London, May 11.

A fair show last week at the Holborn hall but with the same fault—too many single acts. Luna Love was the first of the "singles" to appear. She sang and she danced. The Three Merrills show a good number in their bicycle act, the comedian as the messenger boy securing a lot of good laughs. Mr. C. is a monologist with a fine delivery, and outside of telling a few very old ones does a splendid talking act.

A girl from the musical comedy is shown next. Some one tried very hard to put on an act for her. Maie Ash is doing a single act, having a few girls with her to help the songs along. They don't help any. George French, a comedian on the style of George Formby, is a funny fellow. It seemed as though he was held in for some reason or other. This comedian should be given more time on the stage for he does well enough to deserve it. The Musical Courtiers, with four pianos and six singers, have a lot to do with "The Bohemian Girl," getting away well with it.

Harry Webber, an English Hebrew comedian, is probably the only funny Englishman attempting this work. "The Sicilian Singers" (said to be survivors of the recent earthquake in Sicily) have good voices. Without that "survivor" story the act is a find. Ethel Beech sang a song with a chorus that the audience could sing with her. It's growing a bit tiresome now to hear these "singles" "kid" an audience into singing.

Clark and Hamilton are always a riot before they do anything at the Holborn. It is noticed that Clark has another girl since playing here last, about four months back. She is a good-looking blonde, who does the "straight." Clark is a very funny man and always a hit, still he says that he doesn't like peas because they roll off his knife.

Maud Courtney just sang a medley of popular songs, among which were "The Banks of the Wabash," "The Girl I Loved in Sunny Tennessee," and a few others of the new ones. She was helped by a falsetto voice from one of the boxes. Maud probably could get along better if they gave her more than four minutes.

B. A. Rolfe's "Ten Dark Knights" closed the show working finely all through. The act is growing decidedly popular on this side.

Frank and Free, comedy artists, were there.

# ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

129 East 122d Street,  
New York, May 18.

Editor VARIETY:

About two years ago, one of my legs was amputated. I recovered, and by the aid of an artificial leg was able to make a living with my act, "The Grand Opera Trio."

About four weeks ago my remaining leg was affected, and it was necessary to have it amputated in order to save my life. The operation was successful.

All the savings from my profession have been used on account of the loss of my legs.

I have applied to Mr. William Morris, who has always been my agent, to help me with his influence to arrange a performance for my benefit. Mr. Morris replied in a very kind letter to me that he is willing to arrange a program with the best talent, but as he is a very busy man, he could not manage it himself.

Therefore, I am appealing to you to use your influence to find a person who would be kind enough to undertake the management of the charitable performance.

I would apply to The White Rats, only I am not a member, and am not a member of any society.

I trust someone who knows me will kindly volunteer to do this for me.

*Sig. Abramoff.*

(Of the original Grand Opera Trio.)

Kiel, Germany, May 10.

Editor VARIETY:

In VARIETY I read that the United Booking Offices has removed from the St. James Building to another address. Only about three years ago I had a rubber stamp made with the U. B. O. address at a cost of thirty-five cents. Now that it has moved, it will be necessary to get a new stamp.

I write to learn, if possible, to whom I can look for this expense and who is really responsible for their moving that I may give him, or hima, a Poughkeepsie curse.

The Union had no right to move while my rubber stamp was still good.

*Herbert Lloyd.*

New Castle, Pa., May 18.

Editor VARIETY:

We have been informed that a certain team doing a "kid act" have lately introduced a comedy kissing scene. Now all reputable managers and agents know us by our comedy kissing scene, and after many weary months of hard work we have at last perfected this scene so that it is the feature of our act and the laughing hit of every bill on which we appear, and we know when presenting it to the public we do so with a clear conscience, knowing that it is our own.

Why can't others do as we have done—get an idea of their own and work it out, and not deliberately steal other people's brains?

Our contracts and programs show that we have been doing this act for the past nine years and are always spoken of as

the "kid act" that does the "kissing scene." A word to the wise is sufficient.

*Curran and Milton.*

New York, May 17.

Editor VARIETY:

In last week's issue you published that Matthews and Ashley would return east next January, appearing here in a new act named "Around the World in 15 Minutes."

An act called "Around the World in Fifteen Minutes," was written by me especially for Alto Yolo, and successfully played by her last season over the Western Vaudeville time. The title and original contents of the act were duly copyrighted as a "dramatic composition" on June 8, 1909.

VARIETY of Sept. 5, 1908, told of Miss Yolo starting out with this title last season.

*Gavin D. High.*

New York, May 17.

Editor VARIETY:

Having noticed that an act is billing itself as "Musical Johnsons," appearing in the west, I wish to state that it is not The Musical Johnstons, so well known throughout this country and world and so long identified with Weber & Fields' companies, who have recently returned from a two years' tour abroad.

*James and Albert Johnston.*

377 Eighth Avenue, New York.

Boston, May 16.

Editor VARIETY:

I notice in VARIETY (May 15) a note concerning us.

The act is no longer known as the "Acrobatic Girl and the Clown." It is an entirely new one. I still hold my original title, "The Acrobatic Girl," but Mr. Arnold has not been doing clown work for four years. We are not going to South Africa next November, but we were there all last summer.

We are making our reappearance at Boston (Orpheum) this week.

*Maude Caswell,*  
(Maude Caswell and Arnold.)

Boston, May 17.

Editor VARIETY:

Enclosed find press notices. I always receive the best press notices, and am generally the hit of the show and always the talk of the town.

Still there are some idiotic managers and silly agents who don't know enough to book the act.

*Wm. H. Burk.*  
(Musical Monologist.)

P. S.—I am the proud discoverer of the cause that makes Bostonians so awfully slow of movement. It is because they eat too many beans, which settle in their feet and prevent the lively gait that the New Yorker has.

Though billed at Keeney's, Brooklyn, last week, Bailey and Austin were not at the house. The week before the Austin Brothers, who have the old Bailey and Austin act played Keeney's, which billed the original pair despite their protest.

## RATS COMPROMISE COMPLAINT.

The complaint against the agency firm of Reich & Plunkett, brought before the Commissioner of Licenses by the White Rats, has been withdrawn, a compromise having been effected. The Rats discontinued their action on the understanding that Felix Reich retire from the concern. He did this last week according to an announcement to the newspapers.

The License Bureau has issued a license to the firm of Reich & Plunkett, a corporation.

The Commissioner this week decided in favor of Len Spencer, the agent, in the complaint brought by Jack O'Donnell, for failure to receive his pay for an entertainment in a New Jersey club. The case was one for a civil action, said the Commissioner. At the hearing Spencer showed that he had not been paid for his services as booking agent for the entertainment, but promised that if he should be, the artists who worked there would be recompensed.

## "UNITED INDEPENDENTS" OPEN.

The booking agency styled the "United Independents" opened for business this week at 251 West Forty-second Street, New York. The agency is composed of Frank Melville, Maurice Boom and Jules Von Tilzer.

This is Mr. Von Tilzer's entrance into the agency ranks. He will have the musical comedy and burlesque booking department of the concern for his special attention.

Messrs. Melville and Boom will devote their time also to the general interests of the agency. Mr. Melville stated this week they had twenty weeks of vaudeville time to offer, and expected within a few days to secure fifteen "summer weeks" aside from that.

A park and fair branch has been established, Mr. Melville having had a wide experience in summer park bookings.

The title "United Independents" had been selected, said Mr. Melville, to convey the scope and intention of the agency. "Everybody will be treated the same here," he said. "Artists, managers and agents are all alike to us, and we start in to build up on straightaway methods."

Joseph K. Morton, for years of the team of Morton and Mason, died in Asbury Park, N. J., May 8, after an illness of five years. He was forced to retire from the stage after being stricken with locomotor ataxia. He took up residence in Asbury Park and was for a long time a justice of the peace there. Mrs. Morton, the widow, survives, as well as a daughter, Mrs. Maxwell Hornell. Mr. Morton managed the first vaudeville theatre in Asbury Park in association with William Morrison. This was in the Old Opera House on Emery Street, destroyed by fire five years ago. John and Harry Kernell were his lifelong friends.

Mary Fitzpatrick, mother of Charles J. and Thos. J. Fitzpatrick, died suddenly May 13 at her home in New York City at the age of 57. The surviving sons (who suffered the loss of their father some time ago) are respectively in the offices of the Bijou Circuit and Al Sutherland, New York.

## WOMAN IN VARIETY BY THE SKIRT

One of the frequenters of Rector's who is accepted as a model for the "man about town" (despite his girth) did not take long to forget the charms of the old love in the qualities found in the new. Oh, you, Jerry.

A very well known and popular newspaper writer has received the cold shoulder from his actress-wife, and the courts may unravel the snarl the wedding bonds have brought. Whether the legal lights do or don't is not worrying hubby, if appearances tell the truth.

The Reid Sisters are wearing pretty ecru lace dresses. With all the tumbling about the stage the girls do, they never look mussed up.

A pleasant summer is ahead of Lucy Weston. In the many invitations the lively laughing English singer has received are bids from Lillian Russell and Blanche Ring to join their house parties during the tepid term.

Mabel Barrison wears some very pretty frocks in "The Blue Mouse." They are all blue excepting one, a white broadcloth, worn in the final act. Now that summer is here I should think the company would discard those large ugly muffs. The young woman who takes the part of the wife seems to be giving an impersonation of Ethel Barrymore. I was so impressed by Miss Barrymore's natural acting I want to see her again.

I wonder what some people who want very much to secure an appointment with one of our greatest theatrical managers would have said if they could have seen him enter a department store the other day with a very young and good looking girl by his side. Few of the disappointed ones would probably believe without an actual view of the occurrence that the big manager after "turning" them down" so often through "busy," could find time to go "shopping" during the daylight. Speaking of big managers reminds me of the French woman who returned to her native land following an engagement over here, and repeated to whoever would listen the snares she barely escaped while on this side of the ocean. That French woman is now playing in Berlin. The trouble she experienced in having anyone abroad believe her tale was that she only told it to people who knew her.

## FISCHER ASSIGNED TO BERLIN.

London, May 15.

There is a report that Clifford Fischer of the Marinelli forces is to come here next September, relieving Leo Maase, who has had charge of the Berlin office. Maase, it is said, is going to London to assist A. Wolheim in the Marinelli branch there. Americans who met Maase while he was over there would not recognize him now. Leo is quiet and reserved.

Griff, the English comedy juggler, opens June 7 at Ramona Park, Grand Rapids, as the first of a route calling for 32 weeks in the west, including the Orpheum Circuit. It will keep the juggling humorist busy until January 1 without a break.



## PARIS NOTES

Paris, May 10.

The May program at the Alhambra is one of the most varied this year, although it still lacks a good local singing number. The headliner is Joe Hart's "Rain-Deers," with Neva Aymar as leader. New York Harmony Four, Velanche's "Football Dogs," Ted Curtis Trio, Herslab Bros., Frivola and Deep, Three Orros, Paulton and Dooley, Kartelli, and Jenny Maningo contribute. This hall will probably close June 1 until September.

The Marigny opened May 6, with the revue, which hardly comes up to expectations. The performance commences with four vaudeville acts, acrobats and equilibrists. Hagenbeck's monkey "Moritz" has been cancelled, while Sleeth's clever pair and the marvellous Consul Peter are in Paris at the same time. Peter at the Folies Bergère is put into the successful revue, and plays the role of Castro, but like his prototype he is expensive for his administration, costing \$378 a week. I hear that a scene from the present revue (that of the old castles of France, in which Marie Marville so gracefully poses) may be shown at the London Palace as an independent act.

The Olympia is still doing good business with the revue. The chimpanzees, Ethel Levey, Florida, Vilbert, Portal and Mlle. Bremonval remain. The name of the new ballet is "The Prince Dollar." This establishment closes towards end of June, and when it reopens in September we may find it being run as a company with H. B. Marinelli still at its head.

The Hippodrome is open as usual. There appears to be no change, except in the program. The new capital has not been paid over and other combinations may yet be heard of. Indeed we may hear of several new combinations on this side before next autumn season.

A famous little English comic, certainly the first of his kind, and who dances in big boots, is to be decorated by the French government with the popular academical palms, which will permit him to wear a piece of violet ribbon in his button hole—they say he already wears a blue one. The artist was to have received this coveted order some time ago on the occasion of a charity matinee at the Chatelet, but he woke up too late and arrived when the show was over. I should not be surprised, however, if Guitty finally takes it to him in London in June!

The divorce proceedings brought by the Princess Robert de Broglie (nee Estelle Alexander) have been decided in her favor, with the guardianship of the child. The prince must pay alimony of \$58 per month, but which may be reduced to \$29 when the settlement of the marriage communion is terminated.

Linton and Laurence were obliged to cancel at the Orpheum, Brooklyn, this week through the illness of Anita Laurence. She will not reappear before the fall. Altmont and Dumont replaced them.

Lydia Yeamans Titus arrived in New York last Saturday. She may reappear in vaudeville. Pat Casey has the placing.

## BERLIN NOTES

Berlin, May 10.

The programs at the halls this month are causing no comment. Neither the Wintergarten nor the Apollo has anything to brag of.

Circus Busch closed May 5. It opened Saturday at Breslau and will remain there four of five weeks, going then to Hamburg, the usual custom yearly. Busch did very well at Berlin this season.

Schumann left last month (April 14) for Vienna. He is still there. From Vienna Schumann goes to Munich instead of Frankfurt, as formerly. After Munich the Schumann show travels to Scheveningen. There seems to be a bad omen hovering around the old Circus Rens (Berlin), now the Albert Schumann Theatre, and managed by Julius Seeth, of Ilon fame. Schumann has not had a good season in it, and this is not the first poor year experienced there by him.

The Wintergarten and Apollo cannot claim the present season as their best, though not suffering as much as the Circus Schumann. Charles Mehrtens, late of "Das Programm," is now concerned in the Wintergarten management in a subordinate capacity to Franz Steiner, who holds a contract with the Wintergarten Co. for several years more as its director of amusements.

Carl Juppa is the new manager of the Apollo. He was secretary to former Manager Schier. Juppa is not a thorough showman yet; he has never travelled abroad, speaks only German and has a fondness for the dramatic side. That is probably why in almost every program of late at the Apollo there has been an operetta. The operettas have not been a howling success in any instance. Since the golden days of Messrs. Glick and Waldman, the Apollo has undergone a transformation in its shows and audiences. Then it ranked with the Folies Marigny of Paris for grade of bills and distinguished clientele. All that is changed now. Personally Schier is one of the nicest of fellows. Glueck is at the Apollo, Dusseldorf, now; Waldman at the Foe Varosi Orpheum, Budapest.

Nick Kauffmann and Ike Rose's skating rink in Berlin may have to battle against the comparison certain to follow as against Berlin's Ice Palace, the most luxurious in the world. Kauffmann's is in the Potsdamerstrasse.

The Wintergarten closes July 31 to reopen August 1st. The Apollo and Walhalla will remain open all summer.

"The Four English Primroses," a portion of the original act of that title, have applied to M. S. Bentham for bookings.

Cressy and Dayne failed to appear at the Fifth Avenue this week. Howard and Howard substituted.

Mignon in her act has had her week at the Fifth Avenue postponed until June 7.

Le Roy and La Vanion replaced Irving Jones at the American this week. Jones failed to report.

## LOOKS LIKE STAIR &amp; HAVLIN.

(Continued from Page 3.)

Havlin and Morris. I think the story VARIETY printed some weeks ago on the probable disposition of the Stair & Havlin houses good information.

"In my opinion Stair & Havlin will cut down next season to a limited circle of theatres and see how far they can go with them. Everything looks that way now. If things don't turn to please Stair & Havlin for the coming season, what are they going to do? They will be lucky to have Morris to turn their houses over to the year after.

"I suppose in the chopping up of houses for the coming season, Stair will be glad to have Morris take some of those which could not be well used by the firm."

Questioned as to the transfer of Stair & Havlin properties to the vaudeville independent, George H. Nicolai this week denied any knowledge of such a plan.

The passing of the Jefferson Theatre, Memphis, with the reports at Hot Springs and Little Rock, Ark., may show the way the Morris acts will play into New Orleans, where the independent has Greenwall's. There is a theatre now building in Atlanta also for which Morris has issued a "franchise."

In Memphis Morris will again oppose the Orpheum Circuit, which manages the Grand Opera House in that city.

Asked before sailing if he had anything to say, Mr. Morris answered: "I am going over to England to secure an extension of Harry Lauder's time here next season so he may play for me twenty weeks if possible instead of the twelve we now have." Lauder will open October 4.

Questioned as to various vague rumors of a "combination" between the two big factions in vaudeville, Mr. Morris said: "You can put me down emphatically as saying there isn't a word of truth in it. I don't know who inspires these rumors, and I don't care.

"I have placed a number of acts under contract for next season, and am dealing with several more. All the Morris contracts given out have been kept and we owe no acts time. That's good enough considering what we had to contend with. Several of the acts playing our houses this season have told us they never played more, better or more profitable time in one vaudeville season."

While Mr. Morris gave out Lauder as the reason for his visit abroad, he is going over to look up the English situation. The proposed combination between Stoll-De Frece-Gibbons and Barassford has not been consummated. It is reported from London that Gibbons and Barassford, who work together against Stoll and De Frece, have practically intimated that they will not join the other side.

The close relationship of late enjoyed by The Great LaFayette in business dealings with Thos. Barassford is thought to have had something to do with Morris' sailing. LaFayette is a shrewd showman, and if Morris received word from him it would be to his advantage to drop in on London, it is more than probable that Morris would accept the hint.

Mrs. Morris accompanied her husband. They will be gone a month or longer. Nat Spingold, his private secretary, also sailed with Mr. Morris.

"Fine Feathers" is the latest Sewell Collins sketch announced.

M. B. Leavitt will leave for the other side the first or second week in June. In 1859, fifty years ago, Mr. Leavitt entered theatricals. He is about to compile a book of his memoirs and reminiscences. In '62 Mr. Leavitt says, he recollects Thomas A. Edison, the famous inventor, who was then telegraph operator in Boston, asking him for a job. Mr. Leavitt remarks his memory is brimful of other as interesting recollections.

One "B. Forman" is falsely representing himself as connected with VARIETY. This person seems to be travelling. There is no one who travels authorized to represent VARIETY by card. All travelling representatives have a letter of identification, written on the letterhead of the paper. No other should be recognized. Local correspondents receive credential cards for use only in their respective towns.

Leo Carrillo will return to New York in a couple of weeks with his new 30-foot cabin cruising motor yacht "Ede," which will slip up and down the Hudson a good part of the summer.

Mrs. George Scheibe, sister of Belle Morrison (Morrison and Davis), died recently at her home in Toronto.

The Duval, Jacksonville, will not close as reported, but continue through the summer and next season also, under the direction of the St. James Amusement Co. The United house in Atlanta ends its season to-night (Saturday).

## HEADLINERS NEXT WEEK.

## NEW YORK.

Toye, American.  
"At the Waldorf," Alhambra.  
Eva Tanguay, Orpheum.  
Pauline? Colonial.  
Vesta Tilley, Fifth Avenue.  
Sydney Drew and Co., Plaza.  
Bonita, Hammerstein's.

## CHICAGO.

James K. Hackett and Co., American.  
Chip and Marble, Majestic.



FRANK BEILLY.

Young MR. BEILLY is the singer of the illustrated selections at the KEITH-PROCTOR THEATRE, JERSEY CITY. He has become so popular as the permanent feature his stay there is indefinite. Mr. Beilly has officiated in the K. P. house for some months. He resides at 927 COMMUNIPAW AVE., JERSEY CITY.

# "THE HOOK" FOR McDONALD?

A widely credited rumor was in circulation in the moving picture trade this week to the effect that D. McDonald, now general manager of the Motion Picture Patents Co., was slated for retirement from that position.

The story had it that E. B. Koopman, for a long time associated with the Biograph Co., and who organized a large number of European depots for that concern, was to succeed the present general manager. No definite information was at hand as to the date of the supposed change of managers.

Down on William Street, New York, where McDonald formerly had a law office, he was considered as possessing a pretty fair knowledge of law. Further up-town, however, among the picture people, the knowledge of legal terms was not required in the conduct of the Patents Co., and McDonald's business methods caused a good deal of dissatisfaction in the ranks of the combined manufacturers.

## FORBID LOANS OF FILM.

The Motion Picture Patents Co. has issued warning to the exchanges licensed under its patents that the practice of lending film to branch exchanges and to other licensed exchanges must cease. Complaints have been made to the company that the practice is becoming general.

"Such lending or exchanging of film," says the official warning, "is a violation of the Exchange License Agreement, and exchanges found guilty of this practice, after this notice, will be required to show cause to the Patents Co. why their licenses should not be cancelled."

## SEIZED REELS.

Moving picture films valued at \$4,000 were seized in Chicago last week and sent back to the appraiser's stores in New York. They were consigned to the Chicago Film Exchange. Customs officials declared that they had been under-estimated. The value placed upon the goods by the shipper (The Cinematographies Nationale, of Milan, Italy) was 12,000 francs. Customs officers say the shipment is worth 22,000 francs.

The case was heard before Appraiser R. H. Chamberlain and sent up for decision before the Board of Appraisers. It is said the Treasury Department may order the practical confiscation of the film.

## FIVE CENT HOUR SHOW.

Cincinnati, May 22.

The Enquirer prints that a \$200,000 corporation will be in effect within a few days when the formal papers are filed at the Capitol. The largest stockholders are I. Frankel, John J. Huss, Thomas A. Reilly and Edward P. Bernardi.

The men mentioned are interested in local picture places. The purpose of the corporation is to establish picture places in all of the larger cities where an hour of film will be shown for five cents admission.

Detroit, Toledo, St. Louis and Cincinnati are cities announced by the Enquirer to have been selected by "The International Exhibition Company", (the corporate title to be), but the paper states nothing definite has yet been done.

# PICTURE NEWS

## HARSTN WANTS \$100,000.

Al. Harstn and Co., the Fourteenth Street moving picture exchange, has brought suit for \$100,000 damages against the International Producing & Projecting Co., of Chicago, alleging breach of contract. Papers have been served upon H. J. Streichmans, secretary of the independent picture concern.

Harstn alleges that shortly after the International entered the field as importers and sellers of foreign film, he applied for the position of eastern representative. He met Mr. Streichmans in the Hotel Imperial, New York, about the beginning of March and they discussed the terms of such an appointment.

A contract was drawn up and signed in the presence of Mr. Barker, Mr. Raleigh, foreign film manufacturers affiliated with the independents, and other witnesses. According to the terms of this agreement Harstn was to handle all independent films in the territory east of a north and south line through Pittsburg, including the eastern half of Canada. The agreement was for a long term and specified certain rebates and discounts to be conceded to Harstn & Co. Streichmans signed for the International.

In consideration of the privileges granted him under the contract, Harstn deposited a certified check to the International's account with the understanding that the amount was to apply to the first purchases of film by Harstn & Co., he says.

Harstn alleges that his rights have been disregarded. He says that film has been shipped to him billed "C. O. D." in \$7,000 lots and that he has had to pay for them; that he has not received the discounts due him under his agreement; that the International has announced the establishment of an eastern branch under the management of John Daley and that the International has disregarded all his protests against the treatment accorded him.

Under his contract, says Harstn, he is entitled to a royalty of 1½ cents on every foot of International film sold east of Pittsburg and he assesses his contract with the independent people worth \$100,000 for that reason. Charles M. Hoffman is attorney for Harstn. Streichmans was served last week with the complaint. The International people have until June 1 to file an answer.

Chicago, May 20.

J. J. Murdock, when interviewed regarding the Harstn suit said: "It is absurd to think he has any ground for any amount in the suit. The International Co. supplied Harstn with goods and when he failed to pay his bills he was cut off from further supply. The last shipments were taken up by exchanges and this probably angered Harstn. The International had no contract with Harstn."

And the impersonator opens at the American May 24, booked by B. A. Myers.

Mr. and Mrs. Edward H. Lucas, the English couple who present "Scenes from Dickens," have secured a postponement of their July engagements abroad to play extended time on the Pantages Circuit at the request of Alex. Pantages.

## PATENTS CO. FAVORS EXCHANGES.

Under date of May 15, two days after a meeting of the officers, the Biograph-Edison combine announced several changes in the rules governing the leasing of films to exchanges. Two new rules seem to offer a bit more latitude to the film renter.

"Upon application the Patents Co." the announcement sets forth, "will issue a license to any exchange, under which the exchange may give exhibitions of motion pictures not to exceed seven exhibitions per week.

"This special license may be used to cover motion picture exhibition which are given regularly once each week, and it is also intended to meet the demands upon exchanges to furnish occasional motion picture exhibitions for churches, clubs and various kinds of entertainments.

"The royalty for such a license is \$2 a week."

The other new ruling is to this effect:

"From this date, exchanges may begin service to an unlicensed theatre at any time, by remitting to the Patents Co. on or before the day on which service begins, \$2 with the application of the exhibitor for a license, and by remitting \$2 on Tuesday of each week until a license is issued or refused.

"All such exhibitors will be considered to be temporary licensees until their applications for licenses have been acted upon. If the application for a license should, in the interests of other licensees be refused, the exchange supplying service will be notified and shall discontinue service at the end of the week in which it receives such notice."

In addition to settling these two points the officers of the company caused to be cancelled the licenses of four exchanges "for violations," and revoked four other licenses on the ground that the exchanges did not order the quantity fixed under the manufacturers-renter agreement as a minimum volume of business.

Those cancelled for violations were American Film Exchange, license for Pittsburg; Schiller Film Exchange, license for Chicago; Star Film Exchange, license for Chicago, and United States Film Exchange, license for Chicago.

Under the "minimum purchase" clause three of Harry Davis' branches in Pittsburg, Philadelphia and Buffalo were struck off the list as well as the Memphis, Tenn., license of the American Film Exchange.

Two of the exchanges in Chicago, the United States Film Exchange and the Schiller Film Exchange, have joined the ranks of the independents.

The big independent film importer, International Projecting & Producing Co., will supply these firms hereafter.

Prescelle, a hypnotist, opens at the Fifth Avenue May 31 for a stay of three weeks. He has been showing in New England towns.

Julius Cahn has purchased the Puritan Theatre, Fall River, Mass. Cahn already owns the Savoy there. The Puritan has a seating capacity of about 1,400.

## GANE ISSUES STATEMENT.

The following statement was issued this week through the press department of William J. Gane's office. Until lately Mr. Gane was manager of the Manhattan Theatre, New York, now being torn down.

Associated with him in all his enterprises is Felix Isman, the Philadelphia realty operator. Mr. Isman would probably procure any financial assistance Gane might require in his investments after the success of the Manhattan, which earned over \$100,000 in its brief existence as a "picture house" with an admission of ten cents to all parts of the theatre:—

The latest move of William J. Gane is the acquisition of the old Eleventh Street Opera House in Philadelphia and six moving picture houses scattered throughout that city.

The importance of the deal whereby Mr. Gane secured control of these theatres can be understood from the fact that they are links in the chain of moving picture and vaudeville houses, which include the new house at 31st Street and Broadway, now being made into the largest house of its kind in the world, and the contemplated erection of another theatre at 125th Street, that will be the largest in that section of the city.

The Philadelphia houses, in conjunction with the New York ventures are, it is said, but a starting point from which will arise a "wheel" of similar theatres throughout the largest cities in the east, all under the direction of Mr. Gane from his offices in New York.

James H. Simpson, for some time connected with Mr. Gane, will have entire charge of the seven theatres in the Sleepy City. He plans many innovations, and will introduce into Philadelphia the picture and vaudeville features that made the Manhattan Theatre here so popular.

Work on the new theatre in the Smith-Gray Building, at 31st Street, is being pushed rapidly, and will open Aug. 15.

## CINEMATOGRAF AN EDUCATOR.

London, May 10.

Bernard Brown, promoter of the cinematograph exhibition which comes to the Crystal Palace in July, is seeking to interest English educators in a scheme to make moving pictures a part of the elementary school course. The pedagogs have taken kindly to the idea and the use of the animated sheet as an instrument of instruction is well-nigh an assured fact. Says Mr. Brown:

"The cinematograph is now something more than a machine to provide an hour's entertainment. It is used for a variety of scientific purposes, and there is no reason why it should not occupy a place of real dignity in the modern system of education for the young. History, geography, scripture, natural history and botany are all capable of being taught in an interesting and useful fashion by means of the moving picture.

"My intention is to induce some manufacturer to make a few experimental films illustrating typical lessons. Cinematograph actors would readily reproduce historical or biblical episodes, while geography could be illustrated by means of pictures taken from moving trains, motor cars or steamboats.

"The cinematograph lesson would be one which would be looked forward to and would prove a welcome break in the tedium of lessons."

# CIRCUS NEWS

## GETTING TOGETHER IN THE WEST.

Seattle, May 20.

The opposition circuses in these parts are getting together on their routes. The Sells-Floto Circus came in to-day and remains until Saturday. The Norris & Rowe's Shows open May 31, staying over until June 1, the day when the Alaska-Yukon Exposition opens.

## MARTIN DOWNS ILL.

Martin J. Downs, the general manager of the Cole Bros. Circus, is seriously ill in Erie, Pa. The doctors are unwilling to set the date when he will be able to resume his duties under the big top. He was not on the ground when the circus suffered a violent blowdown at Corry, Pa.

It is said that since the circus people were obliged to make good a portion of the money fleeced from an old Quaker by "con" men following the Cole Bros.' show, the smooth gentry have remained in hiding. The "trimming" "came off" at an Ohio stand.

## COLE BROS.' BLOW-DOWN.

Philadelphia, May 22.

As the evening performance was about to commence at Corry, Pa., last Saturday night, a wind storm came up, tearing down the main tent, breaking up the supports for the seats, causing them to collapse, and severely injuring four people. Many others were hurt.

Only the big tent blew down.

## FIRE DURING CIRCUS PARADE.

Jeffersonville, Ind., May 20.

A monkey was burned to death in its cage during the parade of the Gentry Bros.' circus here a few days ago. Just as the parade started a mischievous boy threw a lighted match into the cage. One of the animals caught up the match and in an instant the straw was blazing. No one could find the key to the cage. Water was carried from a nearby house and the blaze was put out.

One monkey was dead in the corner and three of the others were slightly injured.

## GEO. CONKLIN RETIRES.

George Conklin, lion trainer, wild animal expert and one of the oldest sawdust arena veterans, has retired permanently from the big top. Conklin this week took possession of an eight-acre farm near Lebanon, N. J. Here he will settle down to the peaceful pursuit of raising chickens, squab and fancy fruit for the market.

The only wild animals around the place will be a couple of milch goats, unless Conklin gets himself some Bengal tigers to make the farm seem homelike.

Conklin was for many years manager of the Barnum-Bailey Circus menagerie.

Steve Miaco has left the Howard Damon Circus to return to his vaudeville act. Mr. Miaco engaged with the show only to put on the comedy portion.

The John Robinson Ten Combined Shows are working down into the south through West Virginia. The southern States seem to be the undisputed property of the Robinson family.

Al White, of the Ringling Circus, was notified a few days ago of the death of his father in Brighton, Ia. The deceased was 83 years old.

Buffalo is fairly flaming with circus announcements. "101 Ranch" leads the procession through the lake town, showing there June 29. Cole Bros. follow two days later and the Ringling Circus trails along July 2. All the shows are represented on the billboards and every available space is taken up with "Coming" announcements.

Miller Bros. have signed railroad contracts for the shipment of their twenty-two cars from Corning, N. Y., to Waverly, N. Y. The contracts are not dated according to the filings with the Interstate Commerce Commission. Other contracts call for movement between Youngstown, O., and East Buffalo, N. Y., and from Elmira to Waverly. The jump out of Youngstown costs \$1,012.

The Hagenbeck-Wallace Circus played to two capacity performances in Wheeling, W. Va., May 17. The show is reported to be in excellent shape.

The "Two Bills" show moved from Madison Square Garden to Brooklyn Saturday night. The scenic setting used in the Garden was put in storage, and a less expensive equipment put in commission for road use. The Garden setting cost \$7,000. In Brooklyn Johnny Baker's shooting act was placed in the show, as well as "The Great Train Robbery." Baker's exhibition was left out of the Garden show to save the scenery.

The actual cost of the James K. Hackett sketch at the Plaza this week amounts to more than the expenses of running "The Climax" at Daly's Theatre. "The Climax" is under the management of Joe Weber, who supplied four people for the cast and one set of scenery. Next door in Weber's Theatre, "The Girl From Rector's" is padding out the Weber bank account also.

Gladys Sears, this season with "The Tiger Lillies," begins a vaudeville tour at the Casino, Lakeside Park, Akron, O., May 24. She has already signed contracts through her European agent, Tom Claxton, to open at the Tivoli, London, April 24, 1910. "The Tiger Lillies" closed May 15 at Cleveland. Charles E. Taylor, its manager, will spend his summer in Mt. Clemens and Atlantic City.

The directors of the Bowery Mission Free Labor Bureau have asked that park managers and others employing labor be informed that the Bureau is in a position to supply any number of men for any kind of labor at a month's notice. Within the past twelve months the bureau has paid nearly \$1,500 for railroad expenses for thousands of willing and able-bodied workmen to reach an occupation. John C. Earl, 92 Bible House, New York City, should be addressed.

"Prof." Newman, the "mind reader," appears at the American next week.

## PARKS AND FAIRS

Wheeling, W. Va., May 20.

Frank O'Brien and J. W. Smith have been appointed receivers for Wheeling Park, which has for some time been in litigation. The City and Elm Grove Street Railroad Co. made application for the receivership. The resort was formerly administered by the American Amusement Co. The receivers have filed a bond in the sum of \$5,000. They will operate the various amusement devices in the park, but must wait for the order of the court before commencing.

Evansville, Ind., May 20.

Managers Raymond and Sweeten announce the opening of Oak Summit Park for the summer May 23. The park will have as opposition an airdome already running.

Bryant's Minstrels, 30 strong, open May 28 for two weeks at Coney Island, Cincinnati.

Chicago, May 20.

"White City" opened to the largest crowds recorded in the history of Chicago outdoor amusements last Saturday. There are several new attractions of the sensational order. Some of the old concessions remain undisturbed. They have been so ever since the place opened four years ago. The crowds were of a size Sunday night making promenading impossible. "White City" is not very large, and if one is not inspired to patronize the various petty attractions he is compelled to walk around or find comfort in the "Terrace Garden" in the center of the park, where Creator is directing band concerts. The Finneys, who appeared in vaudeville, are giving swimming exhibitions under the same roof where Annette Kellerman appeared two years ago for ten cents. The resort has never been so well illuminated.

Woodford's Airdome, Meridian, Miss., is open for the summer. The initial bill included Cameron and Toledo, Little Garry Owen and Company, Milan and Dubois, Kelso and Sidney, and Toki Murato.

The summer season of 1900 opened at Coney Island on May 15 through "Dreamland" and "Luna" Park throwing wide the gates apart. The improvements in the "Dreamland" enclosure are recognizable upon entering the grounds. Many new attractions are in place, and a free circus is given over the Lagoon. The "free gate" has been abolished. The former admission of ten cents is once again in effect. Manager Sam W. Gumperts has placed the park for this summer in better condition than it has been since the opening day some seasons ago. Few changes have occurred at "Luna" Park. It is congested as of old, with "The Mountain Torrent" still the chief attraction. The indications are that "Dreamland" this summer will prove the strongest opposition to "Luna" the Thompson resort has yet had. A very large crowd turned out for the first day and the only cloud in the Coney Island summer sky, besides those which hold the rain, is the possible interference of the police on Sundays, the Island "great day" of the week.

## MORRIS' PHILADELPHIA STAND.

Philadelphia, May 20.

Although no official confirmation could be secured, it was reported this week that the location of the new William Morris vaudeville house in this city had been decided upon. According to the report the old theatre used for many years as the home of Carncross & Dixey's Minstrels and up to a few weeks ago by Dumont's Minstrels, the only stock company of this kind in America, will be the site.

The house will open next week as a moving picture and vaudeville house with William Gane, who had the Manhattan Theatre in New York, as the manager, and Felix Isman as the reported backer. It is said this policy will be continued for a while, probably through the summer, but that the house would be practically rebuilt and play Morris vaudeville.

Dumont's, or the Eleventh Street Opera House, as the theatre has been known, is admirably situated, being in the very heart of the theatre and shopping district and only a stone's throw from Keith's Theatre on Chestnut Street.

(Continued from page 13.)

## "The Heroic Somnambulist."

Dewey.

This is a comedy reel from the Edison studios. A callow city youth is ill with some nervous affection. He persistently walks in his sleep and does the most remarkable stunts during the period of unconsciousness. At the doctor's orders he is shipped away to a country farm house to recover his health. The young man is made ridiculous to the farmer's family by his extreme nervousness. The grandchild of the family is kidnapped by tramps and carried into the woods. The farmer and his neighbors form a posse to give chase. The young man in fright declines to join in the armed hunt, and after the men have departed lies down to sleep. While he sleeps his old malady returns upon him and seizing a rifle he starts out in pursuit of the kidnapers, walking in his sleep. He wanders through the woods and finally happens upon the camp of the tramps. The apparition of a man garbed in a bed sheet and threatening them with a rifle brings the tramps to their feet just as the farmers' posse arrives on the scene. The youth is rudely awakened and collapses with fright when he learns what he has unconsciously done. *Rush.*

Gus Edwards may rest a week before continuing vaudeville engagements. Last week while at Keith's, Cleveland, a local paper in flaring headlines termed Gus "The only millionaire on the stage."

Joe Howard filed a petition in bankruptcy this week, with liabilities of \$12,700. Banks are creditors to the extent of six or seven thousand for money loaned. No assets beyond some overdue royalties were set forth in the petition.

Workmen will commence operations Monday on the site of the new Columbia Theatre (Eastern Burlesque Wheel) at 47th Street and Broadway.

Matt Woodward has contracted to write and produce the "Rentz-Santley" show (Eastern Burlesque Wheel) next season.

Harry Sullivan and Le Roy Summer are now partners, and will have an act named "The Favorite."



## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Orila French and Co., American.  
Prof. Newman, American.  
Lee Kohlmar and Co., American.  
Gilday and Fox, American.  
Bonita, Hammerstein's.  
Lee Harrison, Hammerstein's.  
Genaro and Bailey, Colonial.  
Edna Phillips and Co., Fifth Avenue.  
Reed Brothers, Fifth Avenue.  
"The Outpost," Alhambra.  
Three Marvellous Mells, Henderson's.  
Stevenson and Beverly, Empire, Hoboken.  
Weston and Phillips, Orange.  
Powers and Wilson, New Brunswick.  
Fred Ward, Proctor's, Newark.

James K. Hackett and E. M. Holland.  
"The Bishop's Candlesticks" (Dramatic).  
38 Mins.; Full Stage (Special Setting).  
Plaza.

James K. Hackett has cast romance aside for vaudeville. No longer do four men drop dead on the stage when the blank cartridge misses fire in the revolver. And what's more, there's no revolver in Mr. Hackett's vaudeville "act." There is a knife, though, a nasty-looking "dirk" which Mr. Hackett in his slovenly character of The Convict who is dramatic and speaks indistinctly, makes altogether too much of at his entrance. "The Bishop's Candlesticks" as a dramatic offering alone, and competently played as Mr. Hackett and Mr. Holland are doing, is a success. Without Hackett or Holland or someone of their calibre, especially as to Mr. Holland, the piece would have fallen in its present form. To the public the managers expect James K. Hackett to draw from, he is always a swash-buckling hero. Hackett is not over his matinee idol days yet, and to disguise himself as a scraggly dressed escaped convict, unkempt and unshaven, may be just a little too much for Hackett's admirers among the gentler sex. In vaudeville Mr. Hackett may feel this through "drawing." The girls won't care so much what Hackett is doing if he isn't making love and looking handsome. The addition of E. M. Holland to the cast of the Victor Hugo "Les Miserables" episode, written by Norman McKennell, gives the piece a tower of strength. Mr. Holland as "The Bishop," presents a wonderfully true performance, quiet, sincere and convincing, removing the glare from the footlights and the paint from the scenery. The Convict after years of confinement for a theft to support his starving family steals into the sitting room of the Bishop's home. The Convict is famished and benumbed by the cold blustery winter night. It is some time afterward when The Convict thinks to warm himself before the fireplace. Meanwhile he threatens to "knife" the Bishop or his sister if they "squeal" on him. The Bishop takes the pacifying road, giving the wanderer food, and when his prized solid silver candlesticks are stolen, the Bishop presents them to The Convict upon the gen'd armes returning with him, having captured the thief upon his silent departure with the candlesticks under his arms, while the Bishop thought he was peacefully sleeping upon the lounge. The Bishop orders the officers from his house proclaiming The Convict as his friend.

## NEW ACTS OF THE WEEK

Bert Williams.  
Comic Songs.  
27 Mins.; One.  
Hammerstein's.

Three new songs and "Nobody" with a bit of talk worked in between times, make up Williams' single specialty. Both songs and talk were highly amusing. Williams was never funnier. "That's Plenty" made a capital opening song. There followed a few minutes of talk adapted from his part of "Skunkton" in "Bandanna Land." Even without a foil in his partner George Walker, Williams' stupid darkey was a scream. His second song failed to keep up the fast pace, but he picked up speed with a couple of stories and finished strong with a song about a dispute as to the naming of a baby, Williams' suggestion being something like "George Washington, Abraham Lincoln, Booker T." and a lot more, until it was learned that the baby was a girl. The discussion ends when the mother announces Carrie Jones as the name. "Nobody" served admirably as an encore, and Williams had to repeat his inimitable "loose dance" several times before they would let him go. *Rush.*

Robert DeMont Co. (a).  
"Hotel Turnover" (Comedy Acrobatic).  
11 Mins.; Full Stage (Special Interior).  
Hammerstein's.

Two men and a lively little woman form a first-rate trio of whirlwind ground tumblers. One is a "bell hop," the other two appearing in "Buster Brown" costume. Some of their knockabout lacks the element of comedy, but when they keep to straight ground tumbling they do extremely well, having a quantity of fast work and novel feats. One of the upper o. p. entrances is a door to an elevator and the car is apparently made to go up and down by the manipulation of the lights. This seems to have been used before by another act (The Four Huntings). The lighter of the two men does an odd string of flipflaps while crossing the stage, keeping his face toward the audience, and the other male member has a curious, laughable spin on one knee, not noted before. The woman is a neat looking little tumbler and works in lively fashion. They put a clean, swiftly moving specialty over at Hammerstein's this week. *Rush.*

He then tells the felon a safe road to Paris, making good his statement of having given the sticks by presenting them to him. This is too much friendliness for The Convict, who kneels in silent prayer with the Bishop as the curtain drops. In setting the details have been looked after, and the production is an artistic one, but with the artistic in mind, perhaps Mr. Hackett will cover up the rift where he steals in through the open door with the wind howling, without the Bishop at the table noticing the draught which must have entered with him. The opening of the sketch drags, and it is not until a little while has elapsed that a story develops, but "The Bishop's Candlesticks," with Messrs. Hackett and Holland in it is going to do for vaudeville, and that's going some for a "legit" anyway. *Sime.*

Gus Edwards.  
Songs.  
35 Mins.; Two.  
Hammerstein's.

Gus Edwards, the music publisher and composer, burst upon the Hammerstein audience Monday afternoon as the big noise of a first rate show. His offering is a simple series of the new publications of the publishing firm of which he is the head, together with a sort of medley of the popular items in its catalog. Leo Edwards (referred to by Gus as "My two brothers, Leo") officiated at the piano and once or twice projected himself into the proceedings by singing second tenor in duets. The audience received Mr. Edwards with open arms, the more so because he gave his turn in a clean, simple way and without extreme resort to "plugging." Toward the end he invited the audience once or twice to sing with him and several "assistants" were in the audience, but the average was very creditable—for a publisher. "My Old Lady" started the turn off nicely, followed by "My Cousin Caruso." For the final chorus of the latter Mr. Edwards did an imitation of a 'cello, taking the instrument from the orchestra's 'cellist. He handled it quite as well as the best of the musical imitators. The next ten minutes or so were occupied with short selections from the Edwards catalog, selected at invitation by members of the audience, and the finale was "Up in My Aeroplane." Mr. Edwards puts his songs over with the utmost skill and has a splendid voice. Quite aside from the fact that his own compositions have made his a widely familiar name, he is a decidedly skillful entertainer. *Rush.*

Lucille Savoy.  
"Impersonating Chanteuse" (Songs and Posing).  
11 Mins.; One.  
Columbia.

"Impersonating Chanteuse," the billing for Lucille Savoy at the Columbia this week, covers two songs, two changes of costume and a series of colored-light posings. The posings are the important portion and finish of the act. Stripped to tights, Miss Savoy stands upon a pedestal with many colored lights thrown upon her. A diamond shaped opening in the slides allows her face to be seen in its natural shade. The idea is not new, but has been seldom seen if at all in vaudeville. The girl, a blonde, of attractive figure, opens with a song calculated to display her soprano voice. Changing to a cloth of gold dress, Miss Savoy sings "I Remember You." The second song might be the first, and a comic song should follow that. The posings brought the most applause, especially the "red fire" with the American flag at the finale. Some of the slides and colorings are quite pretty in this. Miss Savoy's voice is above the average in tone, without containing a great quantity of melody. As a card for the small time or for a production where the act might serve for an olio number, with the girl's figure a general attraction, Miss Savoy should prove of value. *Sime.*

Pearl Tangley.  
"Egyptian Mentalist" ("Mind Reading").  
23 Mins.; Full Stage (Special Drop).  
Columbia.

"She correctly predicted the finding of little Willie Whittle at Cleveland, Ohio." The program supplies this information, referring to Pearl Tangley, a "mind reader" from the west or southwest. M. S. Epstein, manager of the Columbia, adds that Pearl was hep to where Willie was three hours before the detectives located him. M. S. E. naively remarks Pearl may have been taking a chance, but she was there on the Willie job anyway, and results are what count. Which side remark indicates that M. S. E. is on the job himself in the rush for the acts that makes 'em talk. Managers, stage crews, agents, ushers and critics are supposed to be next to the mental telegraphy act. Vaudeville has had them 100 ways, more or less, since the Fays. They arrive in flocks, like the Paulines? M. B. Leavitt can tell how Bishop did what Dr. Newman tried to do. Somebody else remembers the Davenport Brothers. So long as there is a curious audience there will be revivals. Pearl Tangley is showing nothing new. She works greatly like Eva Fay (John T. and Eva). But Pearl wears no cloak over herself. In the first part of the performance, her announcer (probably the only one in the house understanding what he is saying) tells a few things. The program says it is a "Brief Talk on Psychology." Maybe it was Tuesday night. When that "brief talk" is over, he distributes small slips of paper through the house, and the next act comes on. Closing the show, Pearl appears in the second half of the "mind reading" performance. The announcer gathers up the slips, depositing them in a small basket on the stage near the woman. He then says something about Pearl's side line, calling off numbers written on a blackboard while seated with her back to the board. A committee of one (man) walks upon the stage from the orchestra. He writes several rows of figures. Pearl has them all right, even adding the total before the committee can. Then the "mind reading" commences. The basket is not touched, but Pearl, blindfolded with hand extended, says "There comes to me the name John Jones, on my right," etc., the rigamarole which is inoculated in the regular vaudeville goer. Pearl, however, keeps away from any offensive matter in her talk, causing no pain or fright, nor does she send over ridicule, catching some laughs with legitimate matter. At the Columbia, Mr. Epstein says the act is making talk. Pearl will be a drawing card in any house where they have little knowledge of "mind reading." It would really seem that Pearl might have found a new way to work, or at least varied the old and much used style. She is a good worker, and her announcer seems to answer, but he could improve himself. Perhaps if he read Harry Houdini's book where the mysteries practiced years ago by the originators of "mind reading" are gone into at length, he might improve the act as well. But for small towns and houses which feel unable to pay \$1,000 weekly for a "mind reader," because "the act held over at Hammerstein's." Pearl will do just as well as anyone else.

(Continued on page 16.)

**Toyé.**  
**"Double-Voiced Singer."**  
 11 Mins.; One.  
 Plaza.

In coming from Chicago (where she first appeared in vaudeville) to New York for a Metropolitan debut, "Dolly Toyé" in the west, is now just "Toyé" at the Plaza. When her rather deeply set tenor voice is heard singing a selection from "Pagliacci" off stage at the opening of the act, there is no one in the audience (unknown) but who would make oath the tones belong to a man. "This Rose Brings My Heart to You," is the ballad number sung immediately afterwards by Miss Toyé in a soprano. That is followed by a piece from "Rigoletto," where the girl alternates in the two voices, and "The Rosary" is given for the final encore. The girl, with such a remarkable range as to be termed "double-voiced," is not a "freak" singer, excepting her control is marvelous. Her tenor is trained as well as her soprano, although in the attempt to have the two always distinct, and they always are, at times her higher or soprano notes closely approach mezzo-soprano tones. But Miss Toyé can reach the altitudinous heights of a soprano, and often does. There have been very, very few tenors even on the lyric stage who have sung the "Pagliacci" number better. The continuous practicing the girl must have endured to train her vocal department to reach the tones found by her is perfectly apparent. It is questionable if Miss Toyé can retain her fullness and volume in vaudeville at the rate of fourteen shows weekly. She looks very pretty on the stage and is dressed charmingly in a simple gown. What is another evidence of vocal cultivation is the expression given to her songs (in either key) facially and by movements and gestures. Miss Toyé's voice is simply a wonder or marvel, but withal a natural one, finely and exquisitely trained. She was a complete surprise to the Plaza audience and frequently interrupted during her renditions by applause. "Toyé" is destined to become a vaudeville landmark if the girl continues in the varieties. As regards her choice of selections, "La Donna Mobile" and "The Rosary" might be cast aside for one other, and preferably another ballad. Toyé is foolish to sing over three numbers at any performance, and would be more sensible to give but two. Her bearing upon the stage while singing tenor suggests that the efforts to attain the tones at practice were somewhat of a strain. This seems to have left its mark. Miss Toyé's position while singing shows an effort or seems to, which it may not be. To appear to reach the lower notes more at ease (as she does in the ballad) should be easy of accomplishment. *Sime.*

Frederick Andrews, who traveled 100,000 miles in a four years' trip around the world with his "Magic Kettle," is once again in New York with a lecture bee in his bonnet.

Eddie Leonard and Mable Russell (Mrs. Leonard) will start upon their deferred honeymoon June 15, first calling upon Mr. Leonard's folks at Richmond, Va. Next season Miss Russell expects to be in the cast of the Eddie Leonard Minstrels, having declined offers for vaudeville with this in view.

**Morris and Morton.**  
**Dancing.**  
 8 Mins.; One.  
 Hammerstein's.

One of the boys works in blackface, the other straight. The stepping at the finish is excellent, but there are wide gaps in the body of the act. The comedy is weak, the only laughable incidents in the proceedings being three or four startling falls by the blackface member. The straight man has a curious idea of polite dressing, wearing a brown suit that looks as though it had been cut from a horse blanket. The pair should stick more closely to fast wooden shoe stepping until they have worked out a better comedy routine. They should be able to develop this with a little thought. The foundation is there. *Rush.*

**Three Vagrants.**  
**Musical.**  
 14 Mins.; One.  
 Henderson's.

The Three Vagrants is another of those now familiar "Street Musician" acts. The trio have a little different arrangement. The melodeon, guitar and clarinet are the instruments. The music is not bad, but the violin is missed. One has a very good singing voice, handled nicely. The selections are of the usual run with a couple of popular numbers intermingled. "Rainbow" seemed a bit out of place in the company. The Three Vagrants dress a little worse than the other Street Musicians. The act will do where the better ones of the same character have not been seen. *Dash.*

**Dunlap's Horses.**  
 13 Mins.; Full Stage.  
 Henderson's.

"Dunlap's Horse" should be the title, as one horse only is shown. It is a beautiful white animal, ridden by a very pretty young girl in short white divided skirts. The picture made by the horse and rider is almost enough to carry it through. It will have to carry it unless the horse can be taught to answer more readily to instructions. The girl had no end of trouble putting the animal through its paces. This in a way was an attraction, as the girl looked exceedingly well when pouting because the horse refused to obey her. The posing at the opening should be cut. It is not good and causes an unnecessary wait while the girl makes a costume change. *Dash.*

## OUT OF TOWN

**Tempest and Sunshine Co.**  
**Singing.**  
 Keith's, Philadelphia.

This lately formed and reunited "sister act" includes three. One appears only occasionally as a filler-in and might as well be excused for all she adds. The other two, Tempest and Sunshine, do very nicely despite that they drew the act out uncommonly long. They work entirely in "one," securing a poor start with a trio number. Following this halt the two real workers strike a good pace with single and team numbers, keeping it up to the finish. Several changes are made, each being appropriate and becoming to the girls. One wears boy's clothes and puts over the real hit of the act in a song. The most needed change is to shorten the act, and this was promised after the first show by cutting

## AMERICAN.

Omitting the overture and Irving Jones, who was billed but did not appear, there are ten acts (including the "ill. songs") on the program at the American this week. Starting at 8.10 the show ran without hesitation until 10.30 Monday evening. The bill does not read nearly as well as it plays. There were no "riots," but each act passed through nicely.

Carroll and Cooke were probably the greatest applause winners. They used good judgment by staying with the spirit of things, however, and did the "speech thing," instead of extending their stage time. The pair have not been seen hereabouts in some time and their work generally shows improvement. The talk is bright, new and just enough of it. A good finish is a sort of a burlesque on the Yale "Bola" song, made funny through the quiet easy method of both in putting it over.

"Eddie Foy" is the name displayed in the lights at the top of the American and "15 Star Acts." Mr. Foy's name is having its effect, for the house was very well filled. Aside from one or two changes, the comedian is giving the same act he showed on his last dip. He has changed about the manner of introducing his caricatures and has also inserted a short burlesque on "Hamlet," which he did for a week or two on his last appearance in vaudeville. The offering is short but reached a good average of laughs throughout. Mr. Foy has probably never been more cordially received in vaudeville than he was at the American.

Jack Lorimer is playing the last week of his present engagement in this country. The Scotchman consumed more time than any act on the program. Lorimer can sing a Scotch song the way we like to hear it.

Rinaldo looked like the sure winner for applause honors at the opening, but two long and serious efforts followed by two long "rag time" pieces were a little too much. Each of the four is dragged out. If they cannot be cut, then one should be dropped. Rinaldo is a bully performer on the violin and has a way of playing as though he meant it that gets to the house.

Charles and Nellie King contributed lively singing and dancing in the first half. King's imitation of Eddie Leonard was better liked than all the wild dancing the man indulged in. The girl "fakes" much of her dancing, but has a cute little way with her and would look well if properly dressed. The hang of the skirts would cut any woman to the heart.

Clemenso Bros. (on third) did very well with their comedy musical offering. A bit of eccentric tumbling by one of the brothers and the speed maintained throughout were the reasons.

Foster and His Dog opened the show. The intelligence of the animal aroused much interest. One or two tricks with the bell would suffice.

Lavelle and Grant closed the program with some unnecessary cabinet posing and a very good line of hand-to-hand balancing.

Ed. Blondell and Co. showed "The Lost Boy" and Minna Hurst sang the "ill. songs." *Dash.*

out the opening trio number. The girls were well received in face of a first showing and they have the foundation for a first-class singing number which should find ready response. *George M. Young.*

## HAMMERSTEIN'S.

An eight-number bill with four new acts is something of a record at Hammerstein's. There was very little uncertainty, however, in the prospects of the newcomers. Gus Edwards (New Acts) is almost as familiar a figure about the house as Willie Hammerstein himself, and his followers were out in force. He held the stage thirty-five minutes and left the audience clamoring. Bert Williams (New Acts) was another, but his engagement was no gamble.

The only real "regular" on the bill was the sketch of Charles E. Evans and Co., "It's Up To You, William," playing the house for the first time and just before intermission. The cast, as good an organization as any in vaudeville in straight farce, remains intact. Long playing has given the players absolute certainty in getting over their points, and they play the Geo. Arliss sketch for the limit of its possibilities.

The show opened in lively fashion with Morris and Morton (New Acts), a singing and dancing pair followed by a knockabout acrobatic specialty of Robert DeMont Company (New Acts). Barry and Wolford were "No. 3" with their up-to-date parodies and a bit of topical talk. A new one in the collection has to do with Jeffries-Johnson prospects and another has a good catch line. New points occur in the parodied medley constantly, and the conversation patched up out of names of plays (ordinarily a rather tiresome performance) was an amusing bit of word twisting.

Paul Kleist, after a season on the road in the Thurston company, returns to vaudeville with his "black art" musical specialty. The routine is full of novelty surprises. A shooting skyrocket that performed eccentric stunts and then returned to the hand was a laughable trick. The electric violin was another.

Wynne and Lewis have revised their offering somewhat. The horse play and catch line that used to make so large a part of their comedy has been dropped. The closing song introduces a lot of the oldest known stage gags under the title "That's Always Sure of a Laugh." It has amusing points, but for some reason created no riot Monday evening. The pair finished to a mild reception. Their best applause winner was a bit of dialog referring to the Monday afternoon baseball game, certainly up to date.

Earl Reynolds and Nellie Donegan closed the show in their brightly dressed and cleanly executed roller skating specialty. Their graceful evolutions kept the audience interested even at the late hour, but Mr. Reynolds' announcement of Miss Donegan's musical spin caused an interruption. In so late a position the announcement might well have been eliminated. Miss Donegan's dance on the rollers is an extremely pretty bit and the "Love Waltz" executed by the pair to the accompaniment of the original music makes a most graceful performance. *Rush.*

When "The Boy and the Girl" opens at the Amsterdam Roof, New York, May 31, the following will be in the cast: Marie Dressler, Barney Bernard, Toby Lyons, Eddie Heron, Edward M. Favor, Burrell Barabretta, Felix Fantus, Hugh Fay, Harriet Standon, Madeleine Marshall, and Marion Garson. R. C. Herz, who was engaged for "The Boy," threw up his part during a rehearsal.

HENDERSON'S.

Summer is here again. When all other signs fall down the opening of Henderson's Music Hall at Coney Island reassures. Few changes have been made around the house. Fresh red paint has been artistically applied to the interior walls, and the price of the first four rows in the balcony has been raised to fifty cents, otherwise everything remains as before. Familiar faces are to be seen at each turn. The show is run in the same manner as last season, although the opening week's bill contains but eleven acts as against twelve and fourteen run before. The bill is of about the usual standard, running mostly to singing and acrobatic turns, the only ones that get an even break in the house.

Klein, Ott Bros. and Nicholson make the feature act. The house is better suited to this style of turns than any other and the quartet of musicians make a most satisfactory headliner. The act remains almost without change as when last seen atop of the New York Theatre two years ago. This goes for the general frame-up of the act, costumes and selections. Two years is a long time. The patriotic thing on the brasses is now cold. Klein, Ott Bros. and Nicholson are expected to do something better.

The Bootblack Quartet were very popular with the small audience Tuesday afternoon. It signifies very little, however, for a comedy quartet that can't make good at the Island resort shouldn't be. This is one case where the comedy is really better than the singing. Only one of the four attempts to be funny, and through a long, loose build succeeds. The singing suffers principally because the boys take their efforts seriously. The short "cissy" bit used in one of the numbers should be tabooed. It doesn't belong at all. A little judgment in the placing of the numbers and a different lay-out would improve greatly.

Gardner, West and Sunshine contributed a pleasing singing number. All three have good singing voices and put over their "coon" songs in good style. The selections are all of a very old vintage, however, and the entire lot should be replaced. The talk for this week should have been dropped. The house is too large and noisy for it to get over the third row.

The Webb-Romalo Troupe contributed a very satisfactory acrobatic specialty. The woman is well over the two hundred pound mark, but perfectly built, and her feats of strength make good the impression her appearance gives. The three men are good performers and show some first-class head-to-head balancing.

Shrewbrook and Berry passed nicely, principally through the cuteness of the smaller of the girls. The little one is a Lilliputian with a "boy-tenor" voice. She injects plenty of ginger into her work, and the "soubret" comedy stuff does well because of her size.

Leonard and Drake get along as far as the various imitations go, but when they start talking— If nothing better can be found, the present talk should be omitted.

The Three Musketeers, another comedy singing act, fell a mile in the comedy department, but did rather well with the singing.

The Poloff Sisters also appeared. Dunlap's Horses and The Three Vagrants, New Acts.

Dash.

FIFTH AVENUE.

Five of the eight acts on the Fifth Avenue bill this week are made up of men, and four of these are teams. Unusual as the arrangement might seem to be, it worked out most satisfactorily, partly due to the plentiful abundance of comedy.

Kaufman Brothers opened the show in their capital blackface specialty. Both boys have a fine equipment of "pipes" and get their bits of nonsensical talk across in splendid shape. One song, the lyrics of which made an unintelligible jumble of disconnected sounds, had a catchy "rag" swing that caught the audience. The cards for the next act were on half a minute before the applause ceased.

Conroy, Le Maire and Co. replaced Willard Simms and Co. in the "No. 2" spot. The comedy sketch of the quartet played the Fifth Avenue earlier in the season. Nevertheless they scored a substantial success. Conroy's "coon" characterization compares most favorably with the best comedy roles in that class and the rest of the cast play up to him smoothly.

Howard and Howard made a first appearance in the city in a long time. The early part of the routine has been freshened up in many particulars, although the general layout of the act remains unchanged. Willie Howarus Joe Welch impersonation has been dropped in favor of Eddie Leonard, and the musical duet (violin and 'cello) remains as one of their best applause getters. They scored a big, solid hit.

In the shifting around process following the change of two numbers "The Love Waltz" showed fourth instead of third. The highly colored singing spectacle was greeted with enthusiasm, despite its rather wearisome comedy. The cast and text remains unchanged from the first production.

Despite the heavy list of attractions which had gone before The Great Lester and his ridiculous dummy held the stage successfully for twenty minutes or so. Lester manipulates his figure to telling effect, working up his points admirably with long pauses before the delivery of a point. The trick of arousing the figure to a fit of hysterical weeping was one of the ventriloquist's best incidents, although the cigarette smoking and drinking tricks drew applause.

Bedini and Arthur made capital out of the voice placer through a burlesque version used for a close in "one." Arthur was, of course the dummy, being carried on the stage by Bedini hanging at the end of a thick rope from the flies. The pair go through drinking and smoking tricks with all solemnity. Holding too closely to Lester's routine, however, robbed the travesty of some laughing value. The regular comedy juggling specialty which preceded was a big laughing number.

Irene Franklin had things all her own way. There was not another singing woman on the bill if one except the Princess in the "Love Waltz," and the little American comedienne walked away with the evening's honors.

The Belleclaire Brothers made a splendid closing act with their remarkable hand-to-hand routine and feats of strength. The smoothness and ease of their execution would rob less striking feats of their reward, but the pair work so quickly that the applause is drawn irresistibly.

Rush.

PLAZA.

The debut of James K. Hackett (New Acts) in vaudeville at the Plaza did not pack the house Monday evening. It did not even fill it. The attendance was what is known as "fair." The legitimate actor-manager has probably drawn during the week, but his start for a high-priced feature must have been disappointing to the management—also a bunch of speculators about the front of the house who deserved what they received, for this same bunch make their customary stamping ground at the American, which is suspicious if only coincident.

Mr. Hackett's sketch was liked, and another stranger within the Metropolitan gates, Toyé (New Acts), went over with a bound. Miss Toyé was placed "No. 4" at the night show, changing places with The Three Dumonds, who opened after the intermission to their usual success.

One of the show's hits were Delmore and Lee in their aerial ladder act. It is the first time the couple has been seen in a New York theatre in a favorable spot. The act closed the first half, taking four curtain calls for their pretty gymnastic work. When a "dumb" turn receives that number of recalls, it has an act.

The neatly dressed and earnest working Reid Sisters opened the show, securing a lot of applause for their finish, which might take up some of the opening room, since the latter brings little.

"No. 2" brought into view Fred Fischer and Maurice Burkhart, much too early, but they did well enough. The act does not seem framed up just right, and there is too much of it. If Mr. Fischer would allow Mr. Burkhart to attend to all the singing excepting "Germany," and Mr. Burkhart to sing without "making up" for any characters, besides cutting down the turn a bit, the couple might be in far better shape for vaudeville. Mr. Burkhart is the legitimate vocalist and could be the comedian. Mr. Fischer's name on the program is sufficient also without Burkhart's announcement to distinguish him. The audience's only desire is to be amused. The announcement made no one laugh.

Wilson Franklyn and Co., with Lynn Darcy and her peach "shape" played "My Wife Won't Let Me," the "shape" hitting the wire a mile ahead of anything else, and the Three Deltom Brothers closed the program.

Next to closing and after the Hackett sketch, a heavy affair, Cliff Gordon presented a new political monolog. with other current topics included, particularly some good talk about an airship.

It was a hard spot, but Cliff got the laughs, although he would not take an encore.

In the new material Mr. Gordon is "plugging" a brand of whiskey and an evening newspaper. The whiskey thing may be regular, though Cliff doesn't drink or operate a saloon (that anyone knows of). The newspaper thing was probably aimed at a box.

Sime.

Fred Woodward, who has returned from the other side where he played the parrot in "Polly Pickle's Pets," has been engaged to impersonate an ostrich in "The Follies of 1909" on the New York Roof. David Abrams, not "Joseph," as erroneously stated last week, has also been engaged for that production.

COLUMBIA.

What is there about a combination vaudeville show to draw? It can't be the prices, whether 5-10-15 or 10-20-30, for in a house with a local patronage, regardless of the prices, if the shows did not please, the clientele would dwindle.

For fifteen years just around the corner of the Columbia, Brooklyn, Hyde & Behman conducted a vaudeville theatre, prices up to seventy-five cents (front rows, orchestra), finally giving up the variety acts for burlesque attractions.

The Columbia steps in after Hyde & Behman's stops. At 10-20 (orchestra), with a five-cent gallery, it has played to record-breaking business for a combination vaudeville house since the day of opening almost.

The Columbia can't guarantee a good show. There are too many "try outs" on the program for that. But the attendance holds up, and the audience patently appreciates the entertainment.

Beside the six or seven acts weekly at the Columbia, there are moving pictures to open and close, with a couple of illustrated song numbers. That seems to make enough show for the section of Brooklyn the house is situated in, and just this has developed the problem in vaudeville that the biggest and self-thinking-best managers can't solve.

It's not a big show for even the cheaper grade at the Columbia this week. The calibre of the bill does not count, however. That conviction forces itself after observing a few programs in the Columbia class.

The La Belles, a man who comedy juggles, and a good-looking girl assistant open the show instead of being further down where their value could be made more of in the list. Lueille Savoy came next as the "one" act to allow for the setting necessary for Mattie Keene and Co. in a sketch. Then the "setting provider" appeared in the announcer for Pearl Tangle. These last three numbers, New Acts. When the announcer finished, the stage was ready for Seymour's Musical Dogs, a very good animal act in which the trainer shows a new trick of a dog climbing backwards, besides announcing one of the animals as "positively the only dog in the world which balances on one foot and one finger" (his own). Mr. Seymour ought to be more guarded in his public statements.

Harry Henry's second course of illustrated songs was chopped out, giving Bunt and Rudd an entry. They have a regular comedy act, with the finish dragged out too long, but otherwise good enough to set in a Broadway bill. The "straight" talking end has a great flow of laughable stuff. There is enough other humorous matter also, besides the ludicrous make-ups on the eccentric order.

Gaines and Brown are a couple of colored singers and comedians, the darker and "comedian" not securing nearly enough from his own funny possibilities or his size.

Nearly all the acts "do well" at the Columbia. It's an audience which if not too busy chewing gum or the sticky molasses sold on the premises, enjoy themselves applauding.

Sime.

The London Theatre on the Bowery closed its burlesque season Saturday evening. Monday it commenced a summer policy of moving pictures, vaudeville, athletic contests and amateur nights.



# VARIETY ARTISTS' ROUTES FOR WEEK MAY 24

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MAY 23 to MAY 30, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

## "C. R." "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A. B. O. D. Girls, 226 W. 90, N. Y.  
Abellon, Hilarion & Rosalie, 779 State, Bridgeport.  
Abrahamson, Three, 1235 Golden Gate, Frisco.  
Adair, Art, Hastings, Neb.  
Adams, Edward B., 418 Strand, W. C., London, England.  
Adams, Billy, 746 Shawmut Ave., Boston, Mass.  
Ador Trio, 2288 N. 34, Phila.  
Adelny, Box 249 Champaign, Ill.  
Adler, Flo, 464 Cleveland Ave., Chicago, Ill.  
Abern, Chas., Troupe, Keith's, Boston; 31, Ham-merstein's, N. Y.  
Abearna, The, 290 Colo. Ave., Chicago.  
Ahl, Ed, Bangor, Me.  
Alban, 1418 Broadway, N. Y. C.  
Alburnus & Miller, Empire, Leeds, England.  
Alldrich, Bianche, 142 Clayton St., Athol, Ga.  
Alexandra & Bertie, 41 Acro Lane, London, Eng.  
Alexis & Schall, 827 E. 25th, N. Y.  
Allen, Chas. H., 481 S. Morgan, Chicago.  
Allen-Dehman-Allen, 840 Madison St., Brooklyn, N. Y.  
Allen, D. Co., 74 Pleasant, Montclair, N. J.  
Allen, Violet, & Co., 223 E. 14th, N. Y.  
Allen & Francis, 511 Shotwell, San Francisco.  
All Hunter & All, Claude Pl. and New York Ave., Jamaica, N. Y.  
Alpha Troupe, Bijou, Bay City, Mich.  
Alpine Troupe, Cole Bros., Shows, C. B.  
Alvino & Co., West Middletown, O.  
Amalie Sisters, Four, Orpheum, Los Angeles, Cal.  
American Dancers, Six, Keith's, Philadelphia.  
American Trio, 56 Penn Ave., Newark, N. J.  
Angell Sisters, 712 W. New York, Indianapolis.  
Apollo Bros., 4th, N. Y.  
Apollo Quartet, 89 No. State St., Chicago.  
Appley, E. J., Grand, Cleveland, O.  
Araiki's Troupe, Southern, Columbia, O.; 31, Fair-banks, Springfield, O.  
Ardell Bros., Empire, Calgary, Can.; 30, Empire, Edmonton, Can.  
Armstrong, 840 E. 24th, N. Y.  
Arsona Troupe, 251 E. 18th, N. Y.  
Armstrong, Grace, East End Park, Memphis, Tenn.  
Armstrong & Verne, Union Hotel, Chicago.  
Armstrong & Clark, 29, Orpheum, Butte, Mont.  
Armstrong, Geo., Orpheum, Brooklyn, N. Y.  
Arnold & Felix, South & Henry Sts., Jamaica, N. Y.  
Alrona Zoeller Trio, Olympic, N. Y.  
Arville, Dorothy, 1 W. 85th St., N. Y.  
Asahi Troupe, Bennett's, Montreal.  
Astaire, The, 42 Eldorado Pl., Highland Park, N. J.  
Atkinson, Harry, Bennett's, Montreal, Can.; 31, Bennett's, Hamilton, Can.  
Auberta, Lee, 14 Frobel St., Ill., Hamburg, Ger.  
Auburns, Three, 385 Beacon, Somerville, Mass.  
Avers, The, 87 Heygate, South End-on-Sea, Eng.  
Auger, Capt. Geo., 12 Lawrence Rd., So. Maling, London, Eng.  
Austin, The, 10 Bakers Lane, Rockville, Conn.  
Avery, W. E., 5006 Forestville, Chicago.  
Ayres, Howard, 919 Ritter St., Phila., Pa.  
Awards, The, 220 W. 8th, N. Y.

Beader, La Valle Trio, Orpheum, San Francisco.  
Bachman, Emma Troupe, 109 E. 118th, N. Y.  
Bachman, Marie, Grand, Los Angeles, Indef.  
Bachman, Harry, Bijou, Racine, Wis., Indef.  
Ballata, The, 219 E. 14th, N. Y.  
Ball & Marshall, 220 Lincoln Pl., Norwood, Pa., Chicago, Ill.  
Barlowe, Frederick, Bijou, Milwaukee, Wis.; 31, Grand St., San Mina.  
Barry & Wolford, Colossal, N. Y.; 31, Orpheum, Brooklyn, N. Y.  
Barry, Lydia, 77 Bay 32d St., Brooklyn, N. Y.  
Barnes, T. Ray, & Bessie Crawford, Temple, De-troit.  
Barnes & Levin, O. H., Birmingham, Ala.; 31, Academy, Charleston, S. C.  
Barrow, Rube, 30 E. 58th, N. Y.  
Barron, George, 2002 Fifth Ave., N. Y.  
Barrett Sisters, 1964 N. 31st, Phila.  
Barrett, Marjorie, 4509 Filmore, Pittsburgh.  
Bates & Melville, 76 Gregory St., New Haven.  
Batro & McOne, 819 North Second, Reading.  
Baxter & La Conda, 1703 Carson St., Pittsburgh.  
Bayne & Golsan, Airdome, Cleburne; 31, Airdome, Waco, Texas.  
Bayes, Nora, 31, New York Roof, N. Y.  
Beam, Will, 1555 B'way, N. Y.  
Bean, Wm. C., 8 Haddon Ave., Atlantic City, N. J.  
Be Anos, The, 3442 Charlton, Chicago.  
Beard, Billy, 1401 Dayton, Savannah, Ga.  
Beauvais, Marjorie, & Co., 274 Indians St., Chi-cago, Ill.  
Becher, Mary, 1553 B'way, N. Y.  
Beeson, Lulu, Orpheum, San Francisco.  
Belmont, Musical, 840 E. 87th, N. Y.  
Belford Troupe, Ringling Bros., C. R.  
Bell, Arthur H., 408 12th, Newark, N. J.  
Bellicair Bros., K. & P., 125th St., N. Y.; 31, Shea's, Buffalo.  
Belmonts, Harry & Pearl, 20 W. Missouri, Kan-sas City.  
Bennett, Laura, 113 W. 76, N. Y.  
Bennetta Bros., 206 W. 67th, N. Y., c/o Williams.  
Berliuer, Vera, Orpheum, Spokane; 31, Orpheum, Seattle, Wash.  
Bernard & Shert, 955 S. High, Columbia, O.  
Bernice & Howard, 9007 Calumet, Chicago.  
Bernier & Stella, 22 Haywood, Providence.  
Berol, William, care Lehman, 544 Ralph, Ridge-wood, Brooklyn.  
Berry & Berry, East Side Park, Memphis; 30, West End Park, New Orleans.  
Beyer, Ben & Bro., 1490 Bryant Ave., N. Y.  
Behrend, Musical, 52 Springfield, Newark.  
Bellicair Bros., K. & P., 125th St., N. Y.  
Bertina & Brockway, 311 Third, Newark.  
Biff & Bang, 178 Bruce, Newark.  
Black & Co., Violet, Majestic, Lincoln, Neb.; 31, Blomphie & Heit, Liberty, Tamaqua, Pa.  
Blaney & Wolfe, 257 W. 44th, N. Y.  
Bimbow, The, Appleton, Wis.  
Bingham, Kitty, 335 Beacon St., Somerville, Mass.  
Bingham, 335 Beacon St., Somerville, Mass.  
Black & White Trio, 406 Columbus, N. Y.  
Black & Jones, 113 W. 80th, N. Y.  
Black's Marionettes, Elite, San Raphael, 31; O. H., Watsonville, Cal.  
Blessings, The, Ramona Park, Grand Rapids, Mich.  
Blondell, Mysterious, & Co., 25 Second St., N. Y.  
Blum, Bonn, Herr, Proctor's, Newark, N. J.  
Booth, Gordon & Booth, 1553 B'way, N. Y.  
Boley, May, Fort Washington, L. I.

Boniden & Quinn, Bijou, Charleston, S. C.; 30, Bijou, Savannah, Ga.  
Boutin & Tilkon, Poli's, Wilkes-Barre.  
Bowers & Bowers, 2 Oliver pl., Everett, Mass.  
Bowers, Walter, & Crocker, Keith's, Philadelphia; 31, K. & P., 5th Ave., N. Y.  
Bowen Bros., 1553 B'way, N. Y.  
Boyd, Two, 1260 So. Decatur, Montgomery, Ala.  
Boys in Blue, 240 E. 21, N. Y.  
Brady, Owen, 44 State St., Auburn, N. Y.  
Bradley & Davis, 217 E. Laok St., Pittsburgh.  
Bradford, The, 230 W. 41st, N. Y.  
Brandon's Musical, 67 So. Clark St., Chicago, Ill.  
Bransby & Williams, 110 Stockton, W. Pittsburgh.  
Breakway Barlowa, 201 E. 14th, N. Y.  
Brenner, Samuel N., 2866 Tulip, Phila.  
Brennan, Herbert, & Dowling, Helen, Grand, Tacoma, Wash.  
Broadway Boys, 4 Hastings Co.  
Bingham, Anna R., 28 Exchange, Binghamton.  
Brinkley, The, 424 W. 80th, N. Y.  
Britton, Sadie, Coliseum, Burlington, Ia., Indef.  
Britton & Britton, 708 Lexington, Brooklyn, N. Y.  
Brook, Temple & Co., 23 W. 31st, N. Y.  
Brooks & Denton, 670 6th, N. Y.  
Brooks & Jeannette, 861 West, N. Y.  
Brown & Sheffall, 349 W. 59th, N. Y.  
Brown, Harris & Brown, Brown's Bungalow, Riverside, R. I., Box 1.  
Brown, Harry L., Hopkins, Louisville, Ky., Indef.  
Brown, Bothwell, 407 West 123d, N. Y.  
Brownies, The, Rural Del. No. 8, Topeka, Kan.  
Browning & Keller, 2139 E. 16th St., Brooklyn, N. Y.  
Brunettes, Cycling, 231 Cross, Lowell, Mass.  
Buchanan & Russell, Ontario Hotel, Chicago.  
Burke & Ulline, 635 Budd, W. Phila.  
Buckley, John, Empire, Lethbridge, Can.  
Buhler, C. H., 1393 Putnam, Brooklyn, N. Y.  
Buncho & Alger, 2319 N. Main, Louisville, Ky.  
Burgess, Harvey J., 637 Trenton, Wilkesburg, Sta., Pittsburgh.  
Burgmaster's Dream, Spokane, Wash.  
Burns & Emerson, 1 Place Boedien, Paris.  
Burt & Daughter, Mr. & Mrs. Wm. F., Actors' Society, N. Y.  
Burton, Hughes & Burton, 532 Stanton, Niles, O.  
Burton, H. B., Sherman House, Chicago.  
Burt, Bro., 1500 E. St., Ridgefield, Pa., N. J.  
Buxton, Chas., Crystal, Menasha, Wis., Indef.  
Byers & Herman, 3649 Paxton rd., Cincinnati.

C. C. Mysterious, & Co., Continental Hotel, Chicago.  
Cabell, William, 305 7th, Brooklyn.  
Cain Sisters, Empire, Youngstown, O., Indef.  
Cameron & Byrne, 91 Bartlette, San Francisco.  
Campbell & Yates, Bennett's, Montreal, Can.  
Campbells, The, 121 W. 101, N. Y.  
Carter Bros., 8 Oxford St., Phila.  
Cardowale Sisters, 153 W. 45th, N. Y.  
Carr Trio, Grand, Philadelphia; 31, Star, Taren-tum, Pa.  
Carle, Hilda, 12 W. Milwaukee, Detroit, Mich.  
Carleton, Al., Keith's, Philadelphia.  
Carrillo, Leo, c/o Variety, N. Y.

Carrara, The, 19 Perry, Pittsburgh.  
Carson & Devereaux, 410 Sine St., Evansville.  
Carol Sisters, Gayety, Indianapolis.  
Carlin, Rose, 514 Lenox Ave., N. Y.  
Carlin & Otto, 147 W. 43, N. Y.  
Carlie's Dogs & Ponies, Majestic, Denver.  
Carroll, Nettie, Trio, Barnum-Bailey, C. R.  
Caron & Farnum, 238 E. 24th, N. Y.  
Carera, The, 94 6th St., La Salle, Ill.  
Carey & Stamp, 52 Court, Brooklyn, N. Y.  
Carle-De Verne & Walters, 512 Valley St., Day-ton, Ohio.  
Caston, Dave, 2227 Main St., Joplin, Mo.  
Celest, 74 Grove Rd., Clapham Park, London.  
Chadwick Trio, Mt. Ephraim, N. Y.  
Chalk Line, Poli's, New Haven, Conn.  
Chameroys, The, Savannah, Savannah, Ga.  
Chase, J. Percy, Bijou, Oshkosh, Wis., Indef.  
Chase & Carma, 2516 So. Halstead St., Chicago.  
Cherle, Doris, 23 E. 90th, N. Y. C.  
Chevalier, Louis, & Co., 1553 B'way, N. Y.  
Chinko, Orpheum, Los Angeles, Cal.  
Chip, Sam, and Mary Maricle, Majestic, Mil-waukee; 31, Majestic, Chicago.  
Chlorine Sisters, 360 West 45th St., N. Y.  
Clark & Duncan, Columbus, Chicago, Ill.  
Clark & Turner, 146 W. 64th, N. Y.  
Clarke, Wilfred, 130 W. 44, N. Y.  
Clay, Geo., Grand, Elmira, N. Y.  
Clayton, Bessie, New York Roof, N. Y.  
Cleopatra's Death Dance, Vallejo, Cal.  
Clermontas, 450 6th Ave., N. Y.  
Cleveland, Claude & Marion, 91 Beachland, Be-verly Beach, Mass.  
Clifford, Dave B., Family, Des Moines, Ia.  
Clito & Sylvester, Lubin's, Phila.  
Clippor Comedy Quartet, Fountain Ferry Ph., Louisville, Ky.  
Clyo & Rochelle, 87 Park, Attleboro, Mass.  
Cogan & Bancroft, 1553 B'way, N. Y.  
Cohan, Tillie, Gayety, Boston.  
Colby, Mr. & Mrs. Franklin, 2084 West Lake, Chicago.  
Colby, The, 77 Walton Pl., Chicago.  
Cole, Will, 15 4th, Brooklyn, N. Y.  
Cole & Clements, Saymore Hotel, Phila.  
Collins & Brown, West End Park, Memphis.  
Colonial Septet, Wallisall, England; 31, Empire, Bradford, England.  
Colonial Quartet, 1962 Page, San Francisco.  
Columbia Musical Trio, De Rue Bros., Minnrele.  
Columbians, Five, 126 Midland, Findlay, O.  
Comrades, Four, 834 Trinity, N. Y. C.  
Cooper, John W., 119 Wyckoff, Brooklyn, N. Y.  
Cooper, Geo. W., 47 Douglas Place, Chicago, Ill.  
Conroy, Le Maire, & Co., Maryland, Baltimore, Md.; 31, Alhambra, N. Y.  
Conway & Leland, 31, Empire, Hackney, England.  
Cook, Frank, Austin & Stones, Boston, Indef.  
Cook, Joe & Bro., Orpheum, Ft. Wayne, Ind.  
Cooke & Myers, 1310 Park St., Vancouver, Wash.  
Cooper, Jeanette, Thalia, San Francisco, Indef.  
Coote, Bert, Green Room Club, N. Y.  
Corcoran & Dixon, 23, Truxton, Brooklyn, N. Y.  
Corrells, Three, Barnum & Bailey, C. R.  
Counner, Mr. & Mrs. John, Majestic, Birmingham, Ala.; 31, Majestic, Little Rock, Ark.  
Cotton, Lois, Box 125, Cuba, N. Y.  
Coulter & Wilson, 187 W. 49th, N. Y.

## USE THIS FORM IF YOU HAVE NO ROUTE CARDS

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Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

# HARRY DEAVES AND CO. Present Their Dramatic Manikins

In an Original Comedy Burlesque on "UNCLE TOM'S CABIN"

We were considerably surprised that Mme. Jewell, of Jewell's Marvelous (?) Manikins, should class herself with "pirates" and "coast-defenders." We made no personal allusion in our article, and had other acts in mind when we inserted the ad. But evidently the "sne pinchers." So we are free to acknowledge that there are no exceptions. To quote her words, "The unblushing effrontery of this person, WIOEVER IIE IS, takes the cake." Yes, madame, we DO take the cake, and also the cake-walk, which is rightfully ours. Now, as to "whoever he is," she knows quite well who we are and lost no time seeing our act in Minneapolis, where we played horses out a block apart. So we worked our cake-walk well, she looked at us no judge, as she looked at the startled eyes. The following will show what the press thought of us, even though the great (?) English act was playing the same city:

"Dummy manipulation worked up to a fine point describes the manikin act of Harry Deaves & Co., which is the best thing the Unique has to offer this week. 'Uncle Tom's Cabin,' which offers such vast possibilities for burlesque is presented by a large company of these versatile dummy creatures and the ingenious complexity of the whole performance, for besides the scenes which go on the miniature stage, the interior of a theatre is pictured, inspiring immense wonder."—Minneapolis News, Nov. 17, 1906.

This speaks for itself. We have not "dancing dolls," but 30-inch figures that walk, talk and act like HUMAN BEINGS. The Jewell Manikins preceded us in Oakland. The following shows the universal opinion:

"Harry Deaves' dramatic manikins in their laughable burlesque on 'Uncle Tom's Cabin' with the full cast, including the bloodhounds, cakes of ice, etc., are a delight to old and young. There have been several manikin exhibitions on the coast lately, but none approaching the one at the Bell this week."—Oakland Tribune, March 9, 1906.

Now, a disinterested person can readily see where lies the "method in madness" of Mme. Jewell. We do NOT depend on electrical effects or spectacular accessories to make our act, but make them a second consideration. We rely solely on our life-like figures and perfection of manipulation.

Now, to go into "ancient history," I will inform her that my father, the late Edwin Deaves, one of the original "Virginia Serenaders," MADE AND MANIPULATED THE FIRST MARIONETTE IN

AMERICA at his own theatre in Philadelphia over 60 years ago. I first entered the same field in 1873. The Jewell act contains NOTHING ABSOLUTELY ORIGINAL. Everything she does, with probably a difference in costuming, was used by THE DEAVES' MARIONETTE CO. on the Pacific Coast in the '70's. Every first class performer, imitator and agent is familiar with DEAVES' MANIKINS, and should there, by any possibility, be ONE that is not, it is distinctly his loss. We use a REAL CIGARETTE, not a "dummy," so we had no reference to Madame Jewell's figure which smokes (?). This point has been used often by ventriloquist acts, but we were the first to introduce the real SMOKING figure in a Manikin act. When the Jewell's Manikins made their first appearance in Boston I witnessed the act. It then contained no cake-walk, but we have used it 11 years, and this was five years ago. The setting of the act was extremely primitive, but five years' refining influence on this side of the pond have Americanized it to some extent, and softened some of its crudities. Yes, we certainly did mean to advertise, and she is helping the game, and incidentally VARIETY. We intend to introduce next season our repertoire of Manikin plays, a new act of 20 minutes' duration, every day. Entirely different scenery, figures, mechanical and electrical effects used each day. Here is another one where they were ahead of us on the Orpheum stage:

"Deaves' manikins are rightfully featured at the Family Theatre this week. Butte has seen a great many manikin acts, those who did songs and dances and pathetic tricks, but this is the first bunch of manikins that ever played a drama. The old familiar 'Uncle Tom's Cabin' is the play which these wooden actors present, and all the scenery and the trimmings go with it. The gestures of the figures, while they are delivering the lines, are almost perfect, and but from the miniature size of the figures one would imagine that they were seeing real actors perform the piece. It is always natural with a man show to have some who 'foxy' sitting in a box to roast the performance and say that it is the worst he ever saw, and this detail has not been overlooked by Mr. Deaves. The wise guy is there in the box and makes all kinds of funny cracks about the show, and in turn is roasted brown by the manager of the show, who comes out in front of the curtain. The play opens with the original lines of the famous piece and afterward drifts into burlesque. The transformation scene is very beautiful, the electrical effects being very good."—Butte Miner.

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## PAT CASEY, The Fellow

### Cobb's Corner

NO. 168. SATURDAY, MAY 23, 1909.

#### "Take Plenty of Shoes"

By WILL D. COBB.

A sunburned farmer's sunburned son,  
Said, "Father, I resign;  
This farm thing 'runs for Sweeney,'  
And it's New York town for mine."  
"New York, New York," the old man said,  
His voice grew soft and kind.  
"I was there, gee, in eighty-three,  
When you get there, you'll find."

CHORUS.

It's a grand old town that New York town,  
It's the farm where the fortunes grow;  
All you need to do is to pick yourself a few,  
And that feller Rockefeller won't have any-  
thing on you.

When your feet sail down on that Amsterdam  
town,

You can fill your trunk with all the pincks  
you choose;

But it's a long roam, back home—  
Take plenty of shoes.

THIS IS THERE

"SHAPIRO'S GOT IT."

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Cowles Family, Great, c/o Webster, Valley City,  
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Cowper, Jimmie, 84 Carroll, Binghamton.  
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Crawford & Manning, 115 Lawrence, Brooklyn.  
Crawford, Pat, El Henry Minstrels.  
Cree, Jessica, 801 Kirby Ave., Detroit.  
Cree & Co., 1404 Borie, Phila.  
Cresser & Payne, Concord, New Haven, Indef.  
Crimmins & Geary, 45 Charles St., Malden,  
Mass.  
Cros & Co., Will H., Grand, Pueblo, Colo.  
Culver & Lynne, 49 E. Town St., Columbus, O.  
Cummings & Colonna, Hippodrome, Bruy, Eng.;  
31, Queens, Manchester, Eng.  
Cummings & Marley, Unique, Los Angeles, Indef.  
Cunningham & Marion, 155 E. 96th, N. Y.  
Curran & Milton, Family, Detroit; 31, O. H.,  
Pittsburg, Pa.  
Curson Sisters, c/o Kalar, Jackson, Miss.  
Cutty, Musical, 3034 E. Baltimore St., Baltimore.

D

Dagwell, Natalie, and Aurie, 108 W. 84th, N. Y.  
Dainty Four, 242 W. 43d, N. Y.  
D'Alvini, Rocky Point, R. I., Indef.  
Dale, Dainty Dottie, Bljow, Woonsocket, R. I.;  
31, Comique, Augusta, Me.  
Daly & O'Brien, Majestic, Washington, D. C.  
Daly's Country Choir, Pavilion, Newcastle, Eng.  
Daly, The, Colonial, Lawrence; 31, Keith's,  
Boston.  
Dance, Wm. H., Majestic, Sioux Falls, Indef.  
Dandy George Duo, 221 W. 42, N. Y.  
Dare, Harry, 825 E. 14th, N. Y.  
Darrow, Stuart, Mr. & Mrs., 49 Front St., Omega,  
N. Y.  
Darnley, Grace, Lagos House, Fairfield Rd., Vir-  
toria, B. C.  
Davenport, Ethel, 65 Irving Pl., Brooklyn.  
Davenport Troupe, Barnum & Bailey, C. E.  
Davey & Moore, 182 E. 17, N. Y.  
Davis, Sam, 217 E. Lalock St., Pittsburg.  
Davis, Edwards, Green Room Club, N. Y.  
Davis, Floyd, Temple, Boulder, Col., Indef.  
Davis, Mark & Laura, Park, O. H., Great Falls,  
Mont.  
Dawson & Whitfield, 846 E. 58th, N. Y.  
Day, Carita, Unique, Minneapolis.  
Deagon, Ed & Kitty, Griffith, Ind.

Deas & Deas, 268 W. 80th, N. Y.  
Dell & Miller, Hippo., Buffalo, Indef.  
De Cotret & Rego, 1553 B'way, N. Y.  
De Fur & Kates, 2319 Bellfontaine, Indianapolis.  
De Hollis & Valora, Orpheum, Portland, Ore.  
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De Mont, Robert, Keith's, Philadelphia.  
De Trickey, Coy, Huth's Hotel, Chicago.  
De Veaux, Wells G., Crystal, Denver, Indef.  
De Voy & Dayton Sisters, Majestic, Birmingham;  
31, Majestic, Little Rock, Ark.  
Deaton, Chas. W., Room 8, 418 Strand, W. C.,  
London, Eng.  
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Indef.  
Delmore, Misses, 418 W. Adams, Chicago.  
Delton, Al H., 538 19th, Milwaukee.  
Deltons, Thos., 261 W. 38th, N. Y.  
Demacos, The, 112 North 9th, Phila.  
Dempsey, The, Hotel Graymont, Denver, Colo.  
Desmond Sisters, 605 Milton, San Diego, Cal.  
Desmond & Co., Bob, O. H., Lexington, Ky.  
Derenda & Green, 14 Leicester St., London, Eng.  
Derr-Schadt, 928 S. 9th, Allentown, Pa.  
De Veau, Herbert, 364 Prospect Pl., Brooklyn.  
De Telleu & Co., 410 Best St., Buffalo.  
De Young, Tom, 166 E. 18th, N. Y.  
Diavolino, Idle Hour, New Bedford, Mass., Indef.  
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Donnelly & Rottal, Bljow, Virginia, Minn.; 31,  
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Donovan & Arnold, Idora Park, Youngstown, O.;  
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Dow & Dow, 1921 South 4th, Phila.  
Downey & Willard, 41 Linwood Ave., Detroit.  
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Dreano, Josh, 240 W. 39th St., N. Y.  
Drew, Dorothy, Orpheum, Salt Lake City.  
Drew, Lowell B., 4225 Echlin, Roxborough, Phila.  
Du Bois, Great, Co., 1146 Barnum Ave., Bridge-  
port, Conn.  
Du Bois, Great, Columbia, Brooklyn; 31, Fore-  
paugh's, Philadelphia.  
Dudley, Gertrude & Co., 243 Madison St., Brook-  
lyn, N. Y.  
Duffy, Thomas H., 4926 Margaretta Ave., St.  
Louis, Mo.  
Duffy, Dan J., Lincoln Apts., Atlantic City.  
Dumitrescu-Vermette Troupe, 46 W. 23, N. Y.  
Dunbars, The, Happy Hour, San Antonio, Texas,  
Indef.  
Dunbar & Fisher, 235 Warren Ave., Chicago.  
Dunbars, Four Casting, 1536 B'way, N. Y.  
Duncan, Harry, Hunt's Hotel, Chicago.  
Dunedin Troupe, K. & P. 5th Ave., N. Y.  
Dunlap, McCormack & Co., Majestic, Chicago.  
Dunn & Jernain, Theatrical, Hustville, Ala.  
Dunn, Harry, De Rue Bros. Minstrel.  
Dunn, J. Lee, 201 E. 14th St., N. Y.  
Dupille, Ernest A., Vaudeville, Washington, D. C.  
Dupres, Fred, 159 Albany, Brooklyn.  
Dwyer, Campbell & O'Brien, Family, Bangor, Me.;  
31, O. H., Biddeford, Me.

E

Earle, Chick, 501 North Capt., Indianapolis.  
Earle, Chas. Henry, Bljow, Newark, N. J., Indef.  
Eckhoff & Gordon, East Hadham, Conn., Indef.  
Edinger Sisters, R. F. D. No. 1, Trenton, N. J.  
Edwards, Fred R., Bucklen Hotel, Elkhart, Ind.  
Edwards, Geo., 3505 Fleming, Allegheny, Pa.  
Edwards & Clarendon, 416 Elm, Cincinnati.  
Elyth, Rose, 845 W. 294, N. Y.  
Ehrendall Bros. & Dutton, Lyric, Terre Haute,  
Ind.; 31, Temple, Ft. Wayne, Ind.

El Barto, 2531 N. Hollywood, Phila.  
El Cota, 1144 B'way, N. Y.  
Elastic Trio, Majestic, Pittsburg, Indef.  
Elite Musical Four, 31, National, San Francisco.  
Elmore & Ray, 2442 State, Chicago.  
Ellis-Nowlin Circus, Orpheum, Portland, Ore.  
Ellis, The, O. H., S. S., Pittsburg, Indef.  
Ellsworth, Mr. and Mrs., 1536 B'way, N. Y.  
Ellsworth & Linden, Majestic, Denver.  
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don.  
Emerson & Baldwin, 50 Rupert, Coventry, Eng.  
Emery & Co., Edwin T., Oakland, Cal.  
Emmett & Lower, 419 Pine, Darby, Pa.  
Emmett, Grace, & Co., Orpheum, Brooklyn; 31,  
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Empire Comedy Four, Shea's, Toronto, Can.  
Empire City Quartet, Keith's, Phila.  
Engel, Lew, 223 Chancery, Brooklyn, N. Y.  
Englebreth, Geo. W., 800 W. 5th, Cincinnati, O.  
English Belles, Four, Unique, Des Moines, Ia.; 30,  
Majestic, Sioux Falls, Ia.  
English, J. A., 249 W. 30th St., N. Y.  
Enigmarelle, 252 Flint, Rochester.  
Erleben, Bert A., Shootover Inn., Hamilton, City,  
Cal.  
Esmeralda Sisters, Hausa, Hamburg, Ger.  
Estelle & Cordova, Damon Shows.  
Eugene Trio, 258 W. 26, N. Y.  
Evans & Lloyd, 923 E. 12th St., Brooklyn.  
Everett, Sophie, & Co., cor. South and Henry  
Jamaica, L. I.  
Everett, Great, Victoria, Baltimore, Md.; 31, Vic-  
toris, So. Bethlehem, Pa.  
Evers, Geo., Victoria, Dayton, O.; 31, Robinson,  
Cincinnati.

F

Faden, MacBryde Trio, 17 Eighth St., Troy, N. Y.  
Falk, Billy A., 46 Allen, Rochester, N. Y.  
Falardeau, Doll Irene, Hotel Rexford, Boston.  
Fantas, Two, Casino, Grafton, W. Va.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell, Doc, Joe, San Soual, Ybor City, Fla.  
Farrell-Taylor Co., Star, Chicago.  
Faurant, Marie, Luna, Akron, O.; 31, Orpheum,  
Mansfield, O.  
Faust Bros., 242 W. 43d, N. Y.  
Fay, Anna Eva, Melrose, Highlands, Mass.  
Fay, Frank & Gertrude, 77 Walton pl., Chicago.  
Fee, May & Forbes, 153 Chestnut, Phila.  
Ferguson, Frank, 489 E. 43d, Chicago.  
Fernandes, May, Duo, 207 E. 87th, N. Y.  
Ferrard, Grace, 217 Warsaw, Chicago.  
Ferry, Hummer, Front, New Home Hotel, Pittsburg.  
Fields, W. C., Coliseum, New London, England, Indef.  
Fields, Will H., Princess, Minneapolis.  
Finlay & Burke, Box 193 Onnet, Mass.  
Finney, Chas., 258 W. 26, N. Y.  
Finale, Jack, 1911 South Chadwick, Phila.  
Fisher, Harry, & Bro., Academy, Baltimore.  
Flake & McDonough, 273 W. 10th, N. Y.  
Flemen, William, Majestic, Birmingham, Ala.;  
31, Majestic, Little Rock, Ark.  
Fleming, Mamie, Hotel Fortescue, Atlantic City.  
Fletcher, Chas. Leonard, 121 W. 42d, N. Y.  
Fletcher & La Pierre, O. H., Alliance, Neb.  
Fogarty, Frank, 3, Orpheum, Denver.  
Follett, Louie, Orpheum, Brockton, Mass.  
Force & Williams, Wonderland Park, Wichita,  
Kan., Indef.  
Ford, Chas. L., 415 So. Franklin, Muncie, Ind.  
Ford, Frank, & La Petite, 418 So. Franklin, Great  
Falls, Mont.  
Ford, Famous, 391 Gates Ave., Brooklyn, N. Y.  
Forresta, Musical, 506-59 Dearborn, Chicago.  
Fostell & Emmett, Theatre, Augusta, Me.; 31,  
Theatre, Rockland, Me.  
Foster & Foster, Majestic, Hot Springs, Ark.  
Fournott & Davis, 307 8d Ave., Minneapolis,  
Minn.  
Fox & Diamond, 11 Grandville Ave., Grand  
Rapids.  
Fox & Evans, Family, Davenport, Ia.; 31, O. H.,  
Champaign, Ill.  
Frederick, Helena, 6, Orpheum, Butte.  
Fredericks, Musical, 107 E. 31st, N. Y.  
Frey Trio, care of Frey, Chicago Post, Chicago.  
Frey, Fred, 301 Grove, Scranton, Pa.  
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Gardners, Four, 1958 North 8th St., Phila.  
Garrity, Tom, 232 Academy, Newark, N. J.  
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Gavin, Platt & Peaches, 4417 Third Ave., N. Y.  
Gaylor & Graff, 244 W. 16th, N. Y.  
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Gilden Sisters, Empire, Atlanta, Ga., Indef.  
Gillard & Gardner, Amityville, L. I., N. Y.  
Gleasons & Houlihan, 156 N. Willow, Trenton,  
N. J.  
Glendower & Manion, Bljow, Minneapolis, Minn.  
Glose, Augusta, Room 420, 135 Adams St., Chi-  
cago.  
Glover, Edna May, Lycenun, Memphis, Tenn.,  
Indef.  
Godfrey & Henderson, 1553 B'way, N. Y.  
Goldberg, Joseph, Mgr., Harris, Braddock, Pa.  
Goldinger, Louis, 823 E. 168th, N. Y.  
Goldner & Hughes, Howard, Boston.  
Goldie, Rube, 118 Prince, Newark, N. J.  
Goldin, Horace, Palace Theatre, London, England.  
Goldsmith & Hoppe, Orpheum, St. Paul.  
Gordon, Belle, P. O. Box 40, N. Y. O.  
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.  
Gorman, Joe., Casino, Pittsburg, Indef.  
Gond & Rice, 326 Smith, Providence.  
Goolmans, Musical, 8 Matthews, Binghamton.  
Gossans, Bobby, 400 So. 6th, Columbus, O.  
Gottlieb, Amy, 446 North St. Lewis, Chicago.  
Goyt Trio, Meyers Lake Park, Canton, O.  
Graces, The, 418 Grand, Brooklyn.  
Graham, R. A., Dine, Walla Walla, Wash., Indef.  
Grannon, Ila, K. & P. 5th Ave., N. Y.  
Grant, Wells S., 406 James St., Utica, N. Y.  
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# STELLA MAYHEW

THIRD successful and consecutive  
week at the COLISEUM, London

## "WEEKLY TIMES," London Coliseum.

"AMERICA'S CHEERIEST COMEDienne." Mr. Dundas Slater presented this week Miss Stella Mayhew from "the other side," who for a number of years has been a member of an American Christy Minstrel Troupe, and a great delineator of coon character. She is described as "America's cheeriest comedienne." We don't know what the others are, but there is no doubt about Miss Mayhew being exceedingly cheery. She sings with great distinction, and her "business" is as amusing as it is clever. The way in which she chaffed the conductor of the orchestra proved that she was a resourceful artist. Her "coon song" was one of the best we ever heard, while her dancing would alone make her an attractive "turn." She is also an excellent mimic, and her chorus girl was a clever character study. Miss Mayhew is a comedienne to her finger and toe tips, and while she was on the stage the heartiest laughter prevailed throughout the auditorium.

## "SUNDAY TIMES,"

Miss Stella Mayhew, who made her first London appearance at the Coliseum last week, does not style herself "America's cheeriest comedienne" without doing her level best to deserve the distinction. She irradiates good humor, and her laugh is infectious. Withal, she is a comedienne of much variety, and her study of the

American chorus girl showed her keen observation. She remains in the programme this week.

## "THE STAGE."

"America's loss is London's gain." This is how Stella Mayhew, an American comedienne, who opened at the London Coliseum on Monday, after a successful week in the provinces, is billed. Certain it is that Miss Mayhew presents a refreshing turn, which, while bearing some resemblance to those of other artists we have seen—there is something of the Marie Dressler with a dash of Marie Lloyd about her—has sufficient originality of style and business to command success. Her first number is a quaint and amusing trifle, "Father always brings home something," after which she gives an imitation, cheap, even though amusing, of a young lady indulging in her first glass of champagne. Miss Mayhew is not slight in build, and it is against herself that she secures most of her laughs in her last item, which is a kind of medley, including a little burlesque vocalization, a heated discussion with the "conductor," who, during a pause to enable Miss Mayhew to change her costume, sings a dainty number in a pleasing baritone voice, and finishes with a neat little dance. Some of her "talk" is not sufficiently polished, but there is no doubt that she has come to stop, and that her sojourn in England will be most pleasant for artist and audience.

## "DAILY TELEGRAPH."

Miss Stella Mayhew, described as "America's cheeriest comedienne," made her appearance at the Coliseum yesterday. "Cheeriest" is exactly the adjective which one would use in speaking of her. With the audience she contrived to get upon the friendliest terms within a few seconds of her first entrance. "Laugh and grow fat" is an excellent adage which she seems to have cultivated to the highest degree. What is still better, her merriment is of so infectious a character as to produce laughter in others. Miss Mayhew started yesterday with an amusing little song, "Daddy Always Likes to Bring Home Something"; thereafter she gave quite an amusing study of a shy maiden, persuaded for the first time in her life to sip a glass of champagne. Next in order came a clever portrait of an American chorus girl called upon to show her talents in the way of singing and dancing. The success of the newcomer, who possesses comic powers of a really exceptional kind, was undoubted, the spectators lavishing their applause freely upon her.

## "LLOYD'S WEEKLY."

London has already taken a wondrous fancy to Miss Stella Mayhew as a performer. "America's cheeriest comedienne" had a great reception at the London Coliseum. She was a favorite before she was through the first verse of a funny

song, "Daddy Always Likes to Bring Home Something." Next she gave the drollest exaggeration of a shy miss persuaded to her first glass of champagne, and then a parody of an American chorus girl that even Miss Stahl could not quarrel with. In the programme also Mr. George All, the famous Drury Lane cat, shows that he can be equally funny as a dog, bearing the chief share in a bright sketch, "Papa's Day Off." The classic dances of Miss Ruth St. Denis are a dream of beauty, her latest addition, "The Spirit of Incense," being artistically fanciful and very graceful. Canova's Living Porcelains are happily retained.

## "THE STANDARD."

The Coliseum has a new attraction this week in Miss Stella Mayhew, described on the programme as "America's Cheeriest Comedienne." Certainly Miss Mayhew is cheery—the word is almost too mild—and her performance, in the language of her own country, is "it." Her first song about "Father comes home with a bundle" set the house in a titter; her excellently illustrative pantomime of the effects of the first glass of champagne upon the young girl "who had never tasted liquor" touched the high water mark of mimicry; and the charming match between Miss Mayhew and the conductor of the orchestra set the whole audience rocking with laughter.

"Coming events cast their shadows before"

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Grossman, A., 523 North St., Rochester.  
Guilfoyle, Joseph V., 22 W. 128th, N. Y.  
Guild, Martin J., 160 Boerum pl., Brooklyn.

X

Haggarty & Le Clair, 129 17th, Detroit.  
Haggerty, Larry, 317 Atlantic Ave., McKeesport, Pa.  
Halliday & Curley, 1553 B'way, N. Y.  
Hale, Lillian & Co., 2010 N. Marvline, Phila.  
Hamilton & Ronca, Temple, Chicago.  
Hamilton, Estelle, 2641 No. 31st, Phila.  
Hamilton & Buckley, Palace, Boston, Mass.; 1, Hub, Boston.  
Hamlin & Noyes, Family, Brasil, Ind.; 31, Grand, Union City, Ind.  
Hamlin & Lyle, Lyric, Uniontown, Pa.; 31, Orpheum, Oil City, Pa.  
Hamlin, Hugo, William Tell House, Boston.  
Hamlin, The, 31, Ingersold Park, Des Moines, Ia.

Handler, Louis, 1512 B'way, N. Y.  
Hanson, Jr., George, 141 Charing Cross Road, London, England.  
Hannon, Diggs & Burns, 39 No. Clark St., Chicago.  
Hansome, Orpheum, Finlay, O.  
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.  
Hanson, Harry, Savannah, Savannah, Ga.  
Hanvey & Baylies, 247 Fallside Ave., West Hoboken, N. J.  
Hara, Ayesha, Watson's Circle Hotel, Columbus Circle, N. Y.  
Hardman, Joe A., 31, Majestic, Houston, Texas.  
Harris, Harry, 2229 Wabash, Chicago.  
Harris, Chas., 37 Lio, Fall River, Mass.  
Henry & Jones, 1813 Watts, Phila.  
Harris, Sam, Vogel's Minstrels.  
Harris, Hattie, New Home Hotel, Pittsburg.  
Harrington, Giles W., 624 Acklin, Toledo.  
Harrington, Alfred, 325 E. 14th, N. Y.  
Harmoonious Four, Geo. St. Louis, Ind.  
Hart Bros., Hagenbeck-Wallace, C. R.  
Harvey, Elsie, & Boys, 138 E. 14th, N. Y.  
Haskell, Loney, Orpheum, Denver, Colo.  
Hatches, The, 304 W. 88th, N. Y.  
Hathen, Lakeside Park, Denver, Indef.  
Hawkins, Jack, Pantages', Spokane.

## E. F. HAWLEY

Closing Vaudeville Season,  
Bandit's Rest, Charlestown, Mich.

Hawley, E. F. & Co., 55 11th, Detroit.  
Hayden, Virginia, Phoenix, Columbus, O., Indef.  
Hayden Family, 11 State, Oshkosh, Wis.  
Haynes, Jessie, J., 21 E. Robinson, Allegheny, Pa.  
Hayes & Wynne, 434 W. 164th St., N. Y.  
Hays, Unicycline, 439 W. 6th, Cincinnati, O.  
Hays Wheelock Troupe, 711 N. Main St., Kalamazoo, Mich.  
Hayman & Franklin, Gibbons Tour, London, Eng.  
Hassard, Lynne & Bonnie, 251 E. 31st, Chicago.  
Heaton, Billy, Charleroi, Pa., Indef.  
Hedge & Poulos, John, Forest, Stockton, Cal.  
Holm Children, Pol's, New Haven; 1, Keith's, Philadelphia.  
Holston, Whally & Lottie, 1908 Columbia, Phila.  
Hemingway & Morreselle, 33 E. 3d St., Covington, Ky.  
Henshaw, Edward, 80 E. 116th, N. Y.  
Henry & Young, 270 W. 30th, N. Y.  
Henry, Jack, 41 Lisle, Leicester sq., London.  
Herbert & Brown, Lakeside Pk., Akron, O.  
Herbert, Bert, Hart's Bathing Girls Co., Indef.  
Herbert Bros., 225 E. 34th, N. Y.  
Hercbert & Vance, 1345 John, Cincinnati.  
Hern & Rutter, Crystal, St. Joe, Mo.  
Herrman, The Great, 106 Rue Folie, Mericourt, Paris.  
Herrmann, Adelaide, Gilsey House, N. Y.  
Heuman Troupe, Coles Bros., C. R.  
Heuman's, Four, Elgin, Ill.  
Hewletts, The, Empire, Springfield, Ill., Indef.  
Hibbert & Warren, 31, O. H., Pittsburg, Pa.  
Hickman, Willis & Co., Lyric, Binghamton, N. Y.; 31, Star, Geneva, N. Y.  
Hill, Cherry & Hill, 216 Bay 23d St., Bath Beach, N. Y.

Hill & Whitaker, Empire, Liverpool, Eng.; 31, Empire, Sheffield, England.  
Hill & Edmunds, 262 Nelson St., New Brunswick, N. J., Indef.  
Hill & Sylvanny, 1533 Broadway, N. Y.  
Hillman & Roberts, 339 So. 18th St., Saginaw, Mich.  
Hillyers, The Three, Bijou, Reading, Pa.  
Hobsons, The Famous, Ringling Bros., C. R.  
Holman, Harry, Acker's Halifax, N. S.  
Holmes & Holliston, 218 Elm, W. Somerville, Mass.  
Hogdini, Daley, Ringling Bros., C. R.  
Hogdini, Lillian, 418 Strand, W. C., London, England.  
Hoffmanns, Cycling, Stanley Hotel, 3 North Clark, Chicago.  
Holmen Bros., Dreamland Park, Coney Island, N. Y.; 31, Electric Park, Baltimore.  
Holt, Alf, 41 Lisle, London, W. E., Eng.  
Horn, Eddie, 1533 B'way, N. Y.  
Hotelling, Edward C., Hippodrome, Hamilton, Can.  
Howard, Sam, 87 Springfield, Newark, N. J.  
Howard, Harry, & Mae Marice Baths, Hot Springs, Ark., Indef.  
Howard & Co., Bernice, 3007 Calumet, Chicago.  
Howard Bros., Majestic, Chichester, England.  
Howard & Howard, Hammerstein's, Victoria, N. Y.; 31, Colonial, N. Y.  
Howard, Ed., 1026 E. Berks St., Philadelphia.  
Howard & St. Clair, Vaudeville Club, London.  
Howard, L. & Co., Anderson, Anderson, Ind.  
Howard & Harris, Vaudeville Club, London, Eng.  
Howe, Laura, 298 Harvard, Brookline, Mass.  
Howell & Scott, Moss & Stoll Tour, Eng.  
Hoyt & McDonald, National Hotel, Chicago.  
Huegel Bros., 118 E. 24th, Erie, Pa.  
Huegel & Quinn, 118 E. 24, Erie, Pa., Indef.  
Huehn, Musical, Idora Park, Youngstown, O.  
Hughes, Johnnie & Mazie, Orpheum, Portland, Ore.  
Hurley, Musical, 152 Magnolia, Elizabeth.  
Hurst, Minola Marda, Cardinal, Basel, Suisse, Ger.  
Hurwood, W. O., Lyric, Paris, Texas, Indef.  
Hyatt, Larry H., Lyric, Greenwood, S. O., Indef.  
Hyde, Rob & Bertha, Camp Rest, Clifton, Me.  
Hylands, Three, 22 Cherry, Danbury, Conn.

I

Ince, Thos. & Co., Orpheum, Denver, Colo.  
Ingram & Hyatt, 1314 Edmondson, Baltimore.  
Ingrams, Two, Bijou, Superior, Wis.  
Isleen Sisters, Bijou, Bay City, Mich.; 31, Bijou, Saginaw, Mich.  
Irving, Thomas B., Palm, Syracuse, Indef.  
Irving, Musical, 80 Boston, Newark, N. J.  
Irving, Cliff W., 303 W. 146th, N. Y.  
Italian Opera Trio, New York City.  
Ivy & Ivy, Star, McKees Rocks, Pa.

J

Jackson Family, Ringling Bros., C. R.  
Jackson, Alfred, 225 Fifth Ave., N. Y.  
Jack, Tom, Trio, 1536 B'way, N. Y.  
Jacobs & Sargel, Cole Bros., Shows, O. B.  
Jacobs, Theresa, 6016 Prairie Ave., Chicago.  
Jacob & West, 205 E. 2d St., Jamestown, N. Y.  
James & James, Victoria, Wheeling, W. Va.; 31, Orpheum, Zanesville, O.

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Jennings & Jewell, 8362 Arlington, St. Louis.  
Jennings & Renfrew, Pol's, New Haven; 31, Keith's, Boston, Mass.  
Jennings, Arthur, Majestic, Ft. Worth, Tex.; 31, Majestic, Dallas.  
Jerge, Alice & Hamilton, 592 Massachusetts Ave., Buffalo.  
Johnson, R. Melvin, Johnson Hotel, Lafayette, Ind.  
Johnson, Carroll, San Francisco, Cal., Indef.  
Johnson, Musical, 377 8th Ave., N. Y.  
Johnson & Pelham, Moulin Rouge, Rio de Janeiro, S. A.  
Johnson & Wells, Orpheum, San Francisco.  
Johnson Bros. & Johnson, 635 Rayden St., Camden, N. J.  
Johnstone, Lorimer, Ontario Hotel, Chicago.  
Jones, Florie, 221 W. 42, N. Y.  
Jones & Sutton, 224 W. 11th, N. Y.  
Jones, John, 450 Sixth Ave., N. Y.  
Jordan, Brauneck & Chulita, Youngstown, O.; 31, Celoran Park, Jamestown.  
Jordens, Five, 4808 Ashland, Chicago.  
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 Marsh, Joe, 244 E. Ohio, Chicago.  
 Marshall Bros., 835 Plymouth, Abingdon, Mass.  
 Marshall & King, Folies Begeres, Mexico City, Mex.  
 Martells, Two, 141 1/2 St., Portland, Ore.  
 Martha, Mile, 258 W. 26th, N. Y.  
 Martin & Crouch, 907 S. 12th, Springfield, Ill.  
 Martinez & Martinez, Room 30, Walker Theatre Bldg., Los Angeles.  
 Mascot, Educated Horse, Savannah, Savannah, Ga.;  
 31, Academy, Charleston, S. C.  
 Mathiesen, Walter, 90 W. Ohio, Chicago.  
 Mason & Doran, Shedy's, Fall River, Indef.  
 Maurer, Francis & Borys, 1301 Great Northern Bldg., Chicago.  
 Maurice & Perrin Co., 118 Chestnut, St. Louis.  
 Marvelous, Ed., 627 Cass, Joliet, Ill.  
 Marvino & Wolfe, 125 Camden, Newark.  
 Maxims Models, White City, Chicago, Indef.  
 Maxwell & Dudley, 106 W. 90th, N. Y.  
 Mayfairs, The, 2828 Frankfort Ave., Phila.

Maynard, Clarice, Shedy's Brockton, Mass.  
 Mass, Edna, 687 Jackson Ave., N. Y.  
 McConnell & Simpson, 1, Orpheum, Brooklyn.  
 McCann, Geraldine & Co., 706 Park, Johnstown, Pa.  
 McCaskey & Howell, 806 Philip St., Miscoula, Mont.  
 McCauley, Joe, Gayety, South Chicago, Indef.  
 McDowell, John & Alice, Arcade, Toledo, O.  
 McGregor, Lulu, Grand, Altoona, Pa., Indef.  
 McCune & Grant, 636 Benton, Pittsburg.  
 McCree, Davenport Tronpe, Ringling Bros., C. R.  
 McGee, Jos. B., Geo. Van's Minstrels.  
 McGrath & Paige, 58 Washington, Middletown, Conn.  
 McKay & Cantwell, care of Hart, Hudson Theatre, N. Y.  
 McLallen-Carson, Duo, c/o Variety, N. Y.  
 McNally & Stewart, Amus, Gastonia, N. C.  
 McNaughtons, The, Bennett's, Montreal.  
 McNish & Penfold, Majestic, Chicago.  
 McNutt, Kopeland Troupe, Family, Kane, Pa.  
 McPhee & Hill, 311 3d Ave., N. Y.

McVeigh, Johnny, Majestic, Ann Arbor, Mich.  
 Meecker, J. Matt., 1553 Broadway, N. Y.  
 Meier & Mora, March, Circus Variete, Copenhagen, Denmark.  
 Mellie, The, Ringling Bros., C. R.  
 Melnotte Twins & Clay Smith, Orpheum, Oakland.  
 Melrose Bros., 133 Park, Bridgeport.  
 Melrose, Elmer, 1415 Pennsylvania Ave., Allegheny, Pa.  
 Melville, George D., Hippo, N. Y., Indef.  
 Mendel, 18 Adam, Strand, London, Eng.  
 Menetekel, c/o H. Lehmann, 544 Ralph, Bridge-wood, Brooklyn.  
 Merkel, Louis, 200 Summit, West Hoboken, N. J.  
 Merritt, Raymond, 178 Tremont St., Pasadena, Cal.  
 Meris & O'Neill, 850 Walnut St., Chicago.  
 Miacos, Steve, Daman Shows.  
 Miacos & Fundland, 780 Eighth Ave., N. Y.  
 Mignon, Helene, 129 E. 129 E. 14th, St. Paul.  
 Middleton, Gladys, 630 Drury, Kansas City, Mo.  
 Milch Sisters, 19 W. 10th St., St. Paul, Minn.  
 Miller & Princeton, 88 Olney, Providence.  
 Miller, Grace, Phillip's, Richmond, Ind., Indef.  
 Miller, Harry, Majestic, Dallas, Texas; 1, Majestic, Houston.  
 Miller, Theresa, Criterion, Chicago, Indef.  
 Miller, Frank, Daman Shows.  
 Millette, Ringling Bros., C. R.  
 Millmau Trio, Kelth's, Boston, Mass.  
 Miles & Dewey, 48 Howard, Boston.  
 Mills & Moulton, 58 Race, Buffalo.  
 Milton, Chas. W., 1801 Wisconsin, Augusta, Ga.  
 Milton & Co., Lois, Van Buren Hotel, Chicago.  
 Mitchell & Grant, Box 188, Townsend, Mass.  
 Mimie Four, 350 W. 42d, N. Y.  
 Moneta Five, Bell, Oakland.  
 Montague, Mona, 2959 Urain, Denver.  
 Montgomery, A. R., & Healey Sisters, 2819 W. 17th, Oney Island, N. Y.  
 Montgomery, Cco. P., Hot Springs, Ark., Indef.  
 Montambo & Bartelli, 35 Field, Waterbury, Conn.  
 Montrase, Edith A., 150 W. 44th, N. Y.  
 Monray, Edward, 814 Western, N. S., Pittsburg.  
 Mooney & Holbein, 1536 B'way, N. Y.  
 Mooney & Holbein, 1533 Broadway, N. Y.  
 Moore & Young, 3d & Water St., Gloucester, N. J.  
 Moore, Lou W., Sells-Floto Shows, C. R.  
 Moran & Welser, Hausa, Hamburg, Germany.  
 Moreland, Chas., 784 1/2 Central, Hot Springs, Ark.

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Week May 31, Keith's, Boston.

Morrell, Frank, Kelth's, Boston.  
 Morris, Billy & Sherwood Sisters, 508 Pontale St., Dayton, O.  
 Morris & Daly, 54 Harmon St., Jersey City.  
 Morris & Morton, Proctor's, Albany, N. Y.  
 Mortlock, Alice, Majestic, Ft. Worth; 1, Majestic, Dallas.  
 Morton & Elliott, Moss & Stoll Tour, Indef.  
 Morton, Hugh, Mosart, Elmira, N. Y., Indef.  
 Moto Girl, Hausa, Hamburg, Germany.  
 Mowatts, Juggling, Thalia, Elberfeld, Germany.  
 Mox, Hazel A., 1117 7th St., Sioux City, Ia.  
 Mosarts, The, 1553 B'way, N. Y.  
 Mulligan, May, 120 E. 13th St., Covington, Ky.  
 Mullen & Correll, Temple, Detroit.  
 Mulvey, Ben L., 287 Richmond, Providence.  
 Musketeer Quartet, Orpheum, Brockton, Mass.; 31, Star, Pawtucket, R. I.  
 Murray, Eddie, Fisher's, Los Angeles, Indef.  
 Murray Sisters, Shea's, Buffalo, N. Y.  
 Murray, Elizabeth M., Orpheum, Seattle, Wash.  
 Murray & Mack, G. O. H., Los Angeles, Indef.  
 Murray & Alvin, Great Albini Co.  
 Murphy & Willard, Fairhaven, N. J.  
 Murphy & Drexel, 419 S. Broad, Phila.  
 My Fancy, 12 Adam, Strand, London, Eng.  
 Myers & Rosa, Pearl River, N. Y.

Nambus Four, Golina Bros., C. R.  
 Nealon & Titus, 511 Brown, Phila.  
 Nef & Starr, Majestic, Little Rock; 1, Majestic, Ft. Worth.  
 Nelson & Otto, Cook's, Rochester, N. Y.  
 Nichols, Four, 510 Deuber, Canton, O.  
 Niblo, Victor, Collins, Islington, London, Eng.  
 Nickell, Earl, 845 E. 40th, Chicago.  
 Niro & Le Roy, 1525 Page, Allegheny, Pa.  
 Noblette & Marshall, 1012 Homerville, Ft. Worth.  
 Nonette, 154 Henry, Brooklyn.  
 Normans, Juggling, Orpheum, Oakland.  
 Norton & Lawrence, Gayety, Indianapolis, Ind., Indef.

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## "When the Band Plays at Night"

It was born a hit. You can't stop it any more than you can stop

## "You've Got Me Goin', Kid"

And then there's

## "THE LOVE BUG" and "LET'S ALL GO HOME"

Holy mackerel, I'd like to take a whole page to describe each of these songs, but I haven't got time.

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Norton, Mina, Dime, Walla Walla, Wash., Indef.  
Nossen, The Six, 165 W. 46th, N. Y.  
Nugent, Wm. F., 11 W. 118th, N. Y.  
Nugent, J. C., The Oaks, Canal, Dover, O.

O

O'Dell & Hart, 2063 Stroud, Green Lake, Wash.  
Odell & Gilmore, 370 W. Monroe, Chicago.  
Odell & Kinley, 157 W. 44, N. Y.  
Ogden, Helen, 279 Clybourn, Chicago.  
Okabe Family, 29 Charing Cross Rd., London, Eng.  
Olbona, Four, 20 Hamburg Ave., Paterson, N. J.  
Olnak, Gus, Room 8, 418 Strand, London, Eng.  
Olsen, Al, The Chutes, San Francisco, Indef.  
O'Neill, Emma, Sartoga Hotel, Chicago.  
O'Neill, W. A., Orpheum, Oakland, Indef.  
Olivetta Troubadours, Shea's, Toronto, Can.; 1, Temple, Detroit.  
Opp, Joe, 1536 B'way, N. Y.  
Orbrassan, Irma, 9 Aikhead Rd., Glasgow, Scot.  
Orietta & Taylor, Bergen Ave., Ridgely, N. J.  
Orpheus Four, Pantages, San Jose, Cal.  
O'Rourke, Eugene, & Co., 1229 Tinton Ave., N. Y.  
Ortmann Trio, Circo Bell, Mexico City, Mex., Indef.  
Otto Bros., Hippodrome, Brighton, England.  
Overing Trio, 140 W. 144, N. Y.  
Owen & Hoffman, Majestic, Sioux Falls.  
Owen & Co., Garry, 1742 St. Charles Ave., New Orleans.  
Owens, Billy & May, 1421 Adams, N. S., Pittsburgh.  
Owens, The, Kinsey Ave., Kenmore, N. Y.

P

Pacheco Family, Ringling Bros., C. R.  
Palmer & Lewis, 225 Tremont, Boston.  
Palmer Sisters, 545 Hart, Brooklyn.  
Pamashak, Prof., 1987 E. Dauphin, Phila.  
Parker, Palmer & Co., Ponce De Leon, Atlanta, Ga.; 31, Grand, Augusta, Ga.  
Paterson's Bronze Studios, 619 Larkin, Frisco.  
Pattens, The Three, Variety, Allegheny, Pa.; 31, Liberty, Pittsburgh.  
Pauline, Colonial, N. Y.  
Pearce Sisters, 125 Lane, Seattle, Wash.  
Pepper Twins, Majestic, Detroit.  
Pearson & Garfield, 220 W. 38th, N. Y.  
Peck, Roy, Vogel's Minstrels.  
Pederson Bros., 635 Greenbush St., Milwaukee.

P'lot, Fred & Annie, 161 Westminster Ave., Atlantic City.  
Perry & Elliott, Blaney's, Baltimore.  
Perry, Frank L., 747 Buchanan St., Minneapolis, Minn.  
Pertina, 44 Cartwright Garden, Euston Rd., London, Eng.  
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Philippo Sisters, 140 W. 38th, N. Y.  
Phillips & Bergen, 373 Charles, Boston.  
Phillips & Newell, Star, Ithaca, N. Y.  
Phillips, Samuel P., 316 Classon Ave., Brooklyn.  
Piccolo Midgets, Box 23, Phoenix, N. Y.  
Pike Bros., 579 Amsterdam Ave., N. Y.  
Pincer, Harry, 255 W. 145th, N. Y.  
Piamondons, Two, 1114 Quincy, Topeka, Kas.  
Plunkett & Ritter, 316 Main St., W. Everett, Mass.  
Polsters, The, Majestic, Houston.  
Polk & Polk, 325 W. 21, N. Y.  
Pope, J. C., & Dog, 240 Franklin, Phila.  
Potter & Harris, 701 Leland Ave., Chicago.  
Potts, Emile & Mildred, 710 E. 16th St., Minneapolis.  
Powell, Eddie, Ideal, Sitterville, Pa.  
Powers Trio, Academy, Lynchburg, Va.  
Powers' Elephants, Daman Shows.  
Price, Rob, Starland, Montreal, Indef.  
Prossit Trio, Ringling Bros., C. R.  
Pryor, Billy, 68 Dartmouth, Boston.  
Puces, Jolly, 10 Porter St., Boston.  
Pucks, Two, 166 E. 60th, N. Y.

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Q

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Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

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Rae & Brosche, Bijou, Duluth, Minn.; 31, Bijou, Minneapolis.  
Rainbow Sisters, 840 14th St., San Francisco.

Ramsey Sisters, Family, Butte; 31, Pantages, Spokane.  
Rankin & Leslie, 413 W. 50th, N. Y.  
Rattelles, The, 637 Letourneau St., Montreal.  
Raymond & Harper, Gayety, Indianapolis; 31, Majestic, Paris, Ill.  
Raymond & Hall, 7, Orpheum, San Francisco.  
Raymond, Clara, 141 Lawrence St., Brooklyn, N. Y.  
Raymundes, The Three, Mattoon, Ill.  
Rector, Harry, Circo Trevino, Monterey, Mex.  
Red Eagle, Room 8, 418 Strand, W. C., London, England.  
Redding, Francesca & Co., 204 W. 133, N. Y.  
Red, John P., Majestic, Cedar Rapids.  
Red, Wm. B., Park, Jackson, Tenn.; 1, Park, Hot Springs, Ark.  
Reed & Earl, Bijou, Piqua, O.  
Reed & St. John, 454 Manhattan, N. Y.  
Reick & Howard, 123 Greenwich, N. Y.  
Reid Sisters, 45 Broad, Elizabeth, N. J.  
Riesner & Gores, 123 Roanoke, San Francisco.  
Remington, Mayme, Hotel Gerard, N. Y.  
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Rickrode, Harry E., Pantages' Theatre Bldg., Seattle.  
Rich Duo, 600 No. Western Ave., Chicago.  
Rich & Howard, 311 W. 13th, N. Y.  
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Richards & Montrose, 450 So. First Ave., Mt. Vernon.  
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Richardson, John S., 18 Grayson pl., Buffalo.  
Riley & Ahern, 331 W. Hancock, Detroit, Mich.  
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Roattino & Stevens, 114 E. 11th, N. Y.  
Roberts, C. B., & Rata, 1851 Sherman, Denver.  
Roberts Children, 320 Point, Providence, R. I.  
Robledillo, Miger, Ringling Bros., C. R.  
Rockway & Conway, 30, Forrest Park Highlands, St. Louis.  
Robbins & Trenaman, Elita, Atlanta, Indef.  
Robinson & Grant, 408 James, Utica, N. Y.  
Robinson, Alice, 457 Orchard, Chicago.  
Roberts, Hayes & Roberts, Keith's, Phila.  
Roberts Family, 320 Point, Providence.  
Rogers, Will, Orpheum, Salt Lake City.  
Roitars, Chas., 215 W. 23d, N. Y.  
Romain, Manuel, & Co., 12 Seattle St., Boston.  
Romanoffs, The, Grand, Montgomery, Ala.; 1, Bijou, Knoxville, Tenn.  
Romany Opera Co., Temple, Detroit.  
Roasides, Three, E. D. S. Plymouth, Mich.  
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HARRY D'ESTA, Manager. Address till June 18th, Family Theatre, Chester, Pa.

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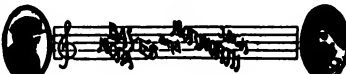
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Royal Musical Five, 249 So. 9th, Brooklyn.  
Roy, Rob. 5 Park Alley, Elizabeth, Pa.  
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Russell & Davis, Idle Hour, Atlanta, Indef.  
Russell & Church, Ramona Pk., Grand Rapids, Mich.  
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Sherlock & Van Delle, 514 W. 130th, N. Y.  
Sherman & Rice, 440 W. 31st, N. Y.  
Scharr, Wheeler Trio, 8180 Commercial Ave., Chicago.  
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Siddons & Earle, 928 Main, Phila.  
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Smith, Al, 123 Irving, Brooklyn.  
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Steeley & Edwards, 608 8th Ave., N. Y.  
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Sterud's Shop Girls, Majestic, Dallas, Tex.; 30, Majestic, Houston.  
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Sursal & Basall, Orpheum, St. Paul.  
Sutcliffe Troupe, Keith's, Portland, Me.  
Sutton & Sutton, Palace Hotel, Chicago.  
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T

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Vandergrout, Charlerol, Pa., Indef.  
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Victorine, Mervyn, National, San Francisco.  
Vincent Sisters, 48 Centre Ave., New Rochelle, N. Y.

Vincent & Rose, 820 Olive St., Indianapolis.  
Viola, Otto, & Bro., 123 Montauk Ave., Brooklyn.  
Violetta, Jolly, Orpheum, Salt Lake City.  
Vivians, Two, Forest Park, Highlands, St. Louis; 30, Fontaine Ferry Park, St. Louis.  
Von Dell, Harry, 1553 B'way, N. Y.  
Von Serley Sisters, 456 E. 188th, N. Y.  
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W

Wade & Reynolds, 615 Second, Louisville, Ky.  
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Warren, Faust, 242 W. 43d St., N. Y.  
Warren, Bert, Keystone Bldg., Pittsburg, Pa.  
Washburn & Douglas, 484 8d St., Brooklyn.  
Washburn Bros., Box 100, Oakland, Ky.  
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Wilson, Louis, 29 Shepard St., Lynn, Mass.  
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Winkler & Cress, Trio, 252 W. 88th, N. Y.  
Winter, Winona, La Salle, Chicago, Indef.  
Wise, Jack, 39th, Pittsburg.  
Wilson & Eaton, 80 Tecumseh, Providence.  
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Wood, Francis, Sheedy's, Holyoke, Mass.  
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Woodward, Ed. & May, Grand, Nashville, Tenn.; 30, Orpheum, Evansville, Ind.  
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Y

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Z

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## CIRCUS ROUTES

Barnum & Bailey, May 22, Wheeling, W. Va.; 24-25, Pittsburg; 26, Unlontown; 27, Greensburg; 28, Johnstown; 29, Altoona; 31, Harrisburg; June 1, York; 2, Lancaster; 3, Reading; 4, Allentown; 5, Easton, Pa.; July 8, Sheldon, Ia.; 9, Sioux City, Ia.; 20, Waterloo, Ia.; 24, Rockford, Ill.; Aug. 26, Peoria, Ill.  
Buffalo Bill and Pawnee Bill, Philadelphia, Pa.  
Campbell Bros., 22, Omaha, Neb.; 24, Council Bluffs, Ia.  
Cole Bros., June 20, Lorain; 21, Bellevue, O.; 22, Fostoria, O.; 23, Ft. Wayne, Ind.  
Damon Shows—22, Annapolis, Pa.; 23, Pittsburg; 24, Charleston; 25, Monongahela; 27, Clarinton; 28, Oliver; 29, Wilmerding; 30, Irwin; June 1, Verona; 2, Leechburg; 3, Blairsville; 4, Windber; 5, So. Fork, Pa.  
Goffmar Bros., 22, Chaffee, Mo.; 23, Marion, Ill.; 27, Altamont, Ill.  
Gentry Bros.—June 2, Marshalltown; 3, Des Moines; 4-5, Boone; 7, Belle Plaine; 8, Webster

City; 9, Blue Earth; 10, New Ulm; 11, Mankato, Ia.  
Hagenbeck-Wallace—22, Ft. Wayne; 24, So. Bend; 25, Kankakee, Ill.; 26, Streator; 27, Peoria; 28, Rock Island; 29, Davenport, Ia.  
Morris & Rowe, 22, Seattle; 24, Everett; 25, Burlington; 26, Bellingham, Wash.; 27, New Westminster, B. C.; 28-29, Vancouver, B. C.  
Pan-American Circus—25, Blair; 26, Hooper; 27, West Point; 28, Stanton; 29, Gregory; 31, Fairfax; June 1, Lynch; 2, Plainview; 3, Neligh; 4, O'Neill; 5, Atkinson; 7, Ainsworth; 8, Valentine; 9, Gordon; 10, Chadron; 11, Crawford, Neb.  
Ringling Bros.—22, Long Branch; 26, Unlontown; 27, Greensburg; 28, Johnstown; 29, Altoona; 31, Harrisburg; June 1, York; 2, Lancaster; 3, Reading; 4, Allentown; 5, Easton.  
Robbins Circus—22, Naugatuck; 24, Torrington; 25, Bristol; 26, New Britain; 27, Meriden; 28, Middletown; 29, Willimantic, Conn.; June 1, Westerly; 2, E. Greenwich, R. I.; 3, Attleboro, Mass.; 4, Bristol, R. I.; 5, Middleboro; 7, Plymouth; 8, Abington; 9, Quincy; 10, Dedham; 11, Clinton, Mass.

## LETTERS

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Advertising of circular letters of any description will not be listed when known.  
Letters will be held for one month.  
P. C. following name indicates postal card.

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Aldia, Agnes.  
Antwell, Dot.  
Abel & Irwin.  
Astellia Sisters.  
Arthur, Miss.  
Adams & White.  
Azaria, The.  
Apollo Bros.  
Allison, Jack.  
Allison, Patty, Miss.  
Avery, D.  
Anderson, Albert.  
Ashcroft, Ralph W.  
Arado, D.  
Aces, The Three (C. O.)  
Angers, The.  
Ardie's Lions.  
Adams, Isabel.  
Anger, Lou (C. O.)  
Ainsworth, Virginia.  
Avesto, Elmer.  
Alvin, Michael.  
Benson, Belle.  
Blood, Adele.  
Boyd & Moran.  
Barnes & Lee.  
Brooks, Herbert.  
Bowen, Harry (C. O.)  
Burdick, Ruth.  
Briggs, Archie (C. O.)  
Bell, Alfred J.  
Bagley, Charlie (C. O.)  
Baldwin, Kitty.  
Best, Louis P.  
Brignola, E. (C. O.)  
Beck, Carl (C. O.)  
Belmont, Freda.  
Barrett, Bertha L.  
Bertram, Helen (C. O.)  
Bellvue, Ed. (C. O.)  
Burton, Steve W. (C. O.)  
Bates, Mr.  
Baggesen, Carl.  
Blyck's Seals.  
Butler, M. J.  
Bell, Flossa (C. O.)  
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Beatrice, Mlle.  
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Bedora, Corleta, Miss.  
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Burns, Charlie.  
Bennett, Sam (C. O.)  
Burns & McConc.  
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Harnes, T. Roy.  
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Cardowille, Louise.  
Callaghan, Harry A.  
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Clive, Henry.  
Carter, Nick (C. O.)  
Ceady, Mabel (C. O.)  
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Campbell & Galla.  
Crimmins & Gore.  
Cameron & Flanagan.  
Connelly & Webb.  
Cunningham, J.  
Crouch, Rosie, Miss.  
Carroll, Rena (C. O.)  
Clifford & Lane (C. O.)  
Clayton, Webb A.  
Calvert, Albert (C. O.)  
Close, Sydney (C. O.)  
Carroll, Tom (C. O.)  
Campbell, Flossie.  
Cameron, Francis.  
Crosse, Dr. Margaret.  
Curtis, Bea. (C. O.)  
Constantine, W. J.  
Crumbaker, Edwin.  
Crewe, Anna (C. O.)  
Caldwell, J.  
Craven, Sidney (C. O.)  
Clayton, Webb A. (C. O.)  
Childers, Grace.  
Clayton, Una.  
Cline, Vivian.  
Carlie, May.

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Concerning Irene Franklin's much-talked-of — sensational comic Kid Song:

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Owing to the numerous requests from performers all over the country, as well as England, for permission to sing "REDHEAD," Miss Franklin has consented to the granting of **SPECIAL PERMITS** by the publisher, to a selected list of artists.

Artists desiring to use "REDHEAD" are requested to communicate with the publisher, who will issue licenses to such acts as do not conflict with Miss Franklin's bookings.

No two acts whose bookings conflict can secure permission for such conflicting weeks. It is essential, therefore, that those wishing to use the song send in their bookings. This formality is requested in order to enable an impartial distribution.

Miss Franklin reserves to herself the exclusive right to sing "REDHEAD" in the houses where she is booked, for the weeks booked, and one week preceding.

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Charlotte.  
Carroll, C.  
Clabon, Carlos (P. C.)  
Cressy, Wm.  
Carrillo, Leo.  
Curry, L. V.  
Curtis, B. J.  
Cummings, Grace, & Co.  
(C. O.)  
Cantwell, John.  
  
De Montague, Marceline  
Miss.  
Daly & O'Brien.  
Democles, Jake.  
Doherty Sisters.

Dilger.  
Daly, Beatrice (P. C.)  
Dunmond, M.  
Davis, Warren.  
Dandy George Duo (C. O.)  
Dreano, Josh.  
Dorton, Harry.  
Dunbar, James T.  
Drew, Lowell (C. O.)  
Dietrich, Ray O.  
Dudley, Alice Cheslyn  
(C. O.)  
Daum, Geo. A. (C. O.)  
Dietrich, Mrs. (C. O.)  
Darrell & Hodges (C. O.)

De Mund, Chas. (C. O.)  
Davis, Jack.  
Dunston, Oscar.  
Desmond, Lily.  
De Lee, Lillian.  
D'Arcy, D. Y., Miss.  
Dierck, Arthur.  
Dressler, Marie.  
Duval, Joe.  
De Loris.  
Des Roche, Gertrude.  
Dagneau, Clara.  
Dupree, Maida.  
  
Errol, Leon.  
Edwards, Ralph.

Engleton, Nan.  
Everett, Agnes.  
Earle, Edward.  
Emmett, Gracie.  
  
Field, J. Roger.  
Florence Sisters.  
Fuller, Ethel, & Co.  
Fee, May & Ford.  
Flynn, Earl.  
Feathers, Leslie (C. O.)  
Facciatti, Tom (C. O.)  
Frascona, Menotti (C. O.)  
Faccenda, Alberto (C. O.)  
Fischer, Madalyn.

Fitzgerald & Wilson (C. O.)  
Fairchild, B. D., Miss.  
Fisher, Susie (C. O.)  
Flannery, W. L. (C. O.)  
Fastell, A. E.  
Forrest, Harry.  
Fay, John J.  
Fiddler & Shelton (C. O.)  
Foo Ling Ching.  
Ford, Max, Mr.  
Ford, Edwin, Mr.  
Falsardo.  
Forman, Bobbie.  
Fields, Will H.

Gaffney, Belle.  
Girdler, Earl.  
Golden, Sam.  
Genter & Gilmore (C. O.)  
Gibson, Estelle.  
Gillen, Edward.  
Gould, Jay (C. O.)  
Garrett, E.  
Greenfield, Caroline.  
Gilbert, Elaine.  
Gotch, Frank A.  
Gillmore, Lew.  
Green, George.  
Green, Felix.  
Geer, Ed.  
Granger, Mollie.

Gleason, Stella.  
Gillman & Murray.  
Gladstone, Ida.  
Greenway, Harry.  
Gebhart, West & Berner.  
Glose, Augusta.  
Gregory, Margaret (C. O.)  
  
Harvey & De Vora (C. O.)  
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Harcourt, Daisy.  
Hale & Harty.  
Haynes, Al.  
Haines, A.  
Henning, Fred.  
Hengler, Flo. & May.  
Powers & Chapman.  
  
Hall, Alfred K.  
Hogan, W. J.  
Hagen & Wescott.  
Hyde, Albert.  
Hanlon, Diggs & Bierns (C. O.)  
Heald, Frank.  
Hynes, Tom.  
Heald, Henry D.  
Howard-Hall Co.  
Hendon, A. T.  
Hill, C. W.  
Hayes, Harvey (C. O.)  
Harvey & Lee.  
Haight, Dean & Co.  
Harris, W. H.  
Harrison, Charles.  
Hammond, Chas.  
Harvey & Farrell (C. O.)  
Hart, Henry (C. O.)  
Hyde, Jimmie.  
Hales, C. W.  
Hartford, Sadie.  
Henrich.  
Hoppe, Guy.  
Higgins, R. D.  
Hoey & Lee.  
Huntley, J. H.  
Hodges, James (C. O.)  
Hewitt, Harry.  
Hutchinson & Lusby (C. O.)  
Hawkins, L.  
Hammond, Mrs.  
Harlan, Otis.  
Hoffman, Max.  
Hopkins, Col. J. D.  
Hammer, Clara Mae.  
Henry, Arney T.  
Haagen, Helen.  
Huntington, Florence.  
Hibbert & Warren.  
Howard & Lewis.  
Healey, Daniel (C. O.)  
Hoffmans, Cycling (C. O.)  
Haines, Harry.  
Howard, M. O.  
Hanson & Howard.  
Harrington, Jas. (C. O.)  
Hunt, Henry (C. O.)  
  
Icannon, Panachioti.  
Ishmael, Prince P.  
Irving, Mildred.  
  
Jerome, Cora E.  
Jamison, Ed.  
Jarvis, F. (Jarvis & Martyn).  
Jennings, Lottie.  
Jourdeon, Annette (C. O.)  
Johns, Harry (C. O.)  
Jarrow, Emil (C. O.)  
Johnstone, Gordon.  
Johnson, Otto.  
Jenson, Otto.  
Jones, Miss Gwyn.  
Johnson, Mark.  
Jackson, Carl J.  
Johnson, Al.  
Jewell's Manikins.  
  
Kirkwood, Jessie (C. O.)  
Kiebs, Elsie (C. O.)  
Kelas, Mrs. John.  
Kramer & Scheck.  
Kinsella, Kathleen.  
Kaney, Mabel.  
Kerwin, J. (C. O.)  
King, Violet.  
Knowles, E. G.  
Klare, Katherine.  
Kleises, Minal.  
Knowles, Dorothy.  
Kettler, Joseph.  
Kimball & Donovan (C. O.)  
  
Linton, Harry B. (C. O.)  
LeCall, Ed. (C. O.)  
LaMont, Grace (C. O.)  
Low, Gilman.  
La Freniere, Arthur.  
Latella, Edward.  
Lord, Eleanor.  
Levitt Co., J. M.  
Linne, Hans (C. O.)  
Lenon, Ted.  
Leibert, Alex.  
Lloyd, J. D.  
La Belle, Miss.  
Lemmer, Bennie.  
Lind.  
Luther, M. H. (C. O.)  
Ley, Jules.  
La Thar, Dora (C. O.)  
Lane, Chris. (C. O.)  
Lane & Howard.  
Lane, Minella.  
Lelia, Ryan Harry (C. O.)  
Lewis, Tony.  
Lyttin, Nellie.  
Luce & Luce.  
Lennon, Bert.  
Lamb's Manikins.  
Londana, Four.  
La Tour Sisters.  
  
Lansford, Jennie (P. C.)  
Lamont, Harry.  
Leonard, Edward.  
  
McKee Deep Stuff (C. O.)  
Moore, Marian.  
Mozarts, The.  
Mills & Moulton (P. C.)  
Mantell, Harry.  
Mexican Trio.  
Millard Bros.  
Miller, Frank.  
Morris & Cramer.  
McLallen, Jack.  
Mallal, Harry.  
McDermott, W. J. (C. O.)  
McKee, Wm. (C. O.)  
McMahon, Tom (C. O.)  
Mexican Trio (C. O.)  
McCall, Billy.  
Messler, Sadie, Miss.  
Merl, Gullia.  
McKin, Edward.  
Martin, E. J.  
Mueller, Albert.  
Moore, H. L.  
Mullen, Dennis.  
Metcho, Arthur.  
Mitchell, Hazel.  
Merlin, Helen.  
Mauran, Stella.  
McLaughlin, H.  
Morris, Thre (C. O.)  
McDonald, W. (C. O.)  
McCarthy, W. T. (C. O.)  
Marcla, May (C. O.)  
McGibney, Viola (C. O.)  
Metcalf, Ken. (C. O.)  
Moore, Herbert (C. O.)  
Minton (C. O.)  
Morgan, Rish.  
McVay, William.  
Marr, Lillian (C. O.)  
Mandell, Richard (C. O.)  
Marsh, Byrn.  
Manion, Lucille.  
Murray, Joe (C. O.)  
Masters, Clara.  
Mason, H.  
Morton, Jas. J.  
McGill, Flora.  
Moncrey, Lena.  
Montgomery, Marshall.  
Moore, Jessie Helen.  
Martyn, Victor (Jarvis & Martyn).  
Manning, Helen.  
McCord, Lewis.  
Martin, Dave & Percy.  
McMahon & Chapelle.  
Manchester, Roy.  
Mack Boys, Thos.  
Maddox & Melvin.  
Melville, Marie.  
Mario Trio.  
McWilliams, G. B.  
  
Newman, Howard (P. C.)  
Newhoff & Phelps.  
Neumann, Frans (The Vindobona).  
Nelson, K. Miss.  
North, Happy.  
Niles, Virginia.  
Neal, George.  
Norton, Jack (C. O.)  
Neuss, Gns.  
Nichols, Wm.  
Noss, Fred P.  
  
Odell, Bert, Miss.  
Owley & Randall.  
O'Brien, Kitty (Daly & O'Brien).  
O'Dell, Tom (C. O.)  
Olives, Thre (C. O.)  
Omaga, Ollie.  
  
Penn, Jennie.  
Page, John.  
Plankleb, Harry (C. O.)  
Pearl & Yoser.  
Peters, Jack J. (C. O.)  
Porto Rican Quartet (C. O.)  
  
Perry & Gannon.  
Phillips Bros.  
Pisantes, The.  
Phillips, Goff.  
Prampin, Laura.  
Pique, Barker H.  
Picaro, Luigi Trio.  
Perley, L. R.  
Pike, Lester.  
Personi, Camille (C. O.)  
Parry, Charlotte.  
Piper, Mr. & Mrs. France.  
  
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Quentin, Rene.  
  
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Richards, Elenor.  
Robins, A. D.  
Richards, Chris.  
Ryan, Dan.  
Richmond, Florence.  
Rodrigues, L. J.  
Rundy, H. A.  
Rowan, Mrs. Wm.  
Raymond, Melville B. (C. O.)  
Reinhardt, Cyrus (C. O.)  
Ray, Elizabeth (C. O.)  
Reynolds, Max (C. O.)  
Rice, Felix (C. O.)  
Redell, Ed.  
Rosen, R. O. (C. O.)  
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Roberts, Bessie.  
Rice, Sam.  
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Travers, Belle.  
Thompson, William.  
Trimble, Maud.  
Tate, Harry.  
Thurston, May Hender-  
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Wilson, Leslie.  
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Woodruff, Henry.  
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Weizelbaum, K.  
Werner, Harry.  
Willis, Nat.  
Wilson, Musical.  
Welch, Rube.  
Wolcott, Fred.

Weegs, W.  
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West, Frankie.  
Williams, E. D.  
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sic.

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York, Katherine.  
Young, Florian.  
Youngson, William.  
Young, Mrs. (C. O.)  
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Young, Mrs. Wm. (C. O.)

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man, including a warbling song, spoiled by one  
of the women trying to outdo the others. The  
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Allan Wightman solo.

AMERICAN (Wm. Morris, mgr.; agent direct).  
—James J. Jeffries, central figure. In his second  
week, with excellent business. Rostow, a Russian  
equilibrist, first appearance here, showed a num-  
ber of well devised tricks. Mayme Remington  
and her "Picks" served well. Five Juggling Jor-  
dons show some clever club manipulating. Billy  
Clifford, his first variety engagement here in sev-  
eral years, has a good selection of material and  
had no difficulty in convincing the audience. Shean  
and Hart (second week) again proved the laughing  
hit. Maude Lambert is among the few singers  
who can be credited with a solid hit at this house.  
Sisters Hapgood gave their Russian dances.  
BUSH TEMPLE (Sam. P. Gerson, mgr.; agent,  
W. V. A.).—Opening week bill includes Hilda  
Thomas and Lou Hall, Nellie Revell, Hickey and  
Nelson, Merritt and Love, Mildred Flora, Es-  
meralda, Decamo and Dog.

STAR (Tom Carmody, mgr.; agent, W. V. A.).  
—James and Sadie Leonard and Richard Ander-  
son, Blockroom and Burns, Eva Prout, The Coleys,  
John Collins, Marsh Craik.

JULIAN (J. C. Conderman, mgr.; agent, Will-  
iam Morris).—James A. Dunn, Jarvis and Martin,  
Josie McIntyre, Harry Spingold and Co., Tourist  
Trio, Clivette and Co.

KEDZIE (Wm. Dougherty, mgr.; agent, Will-

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gari Sisters.

lam Morris).—Tom Gale and Co., Ada Melrose,  
West and Willis, White and Plenty, Trudell and  
Fuller, Mannette Dwyer.

PALACE (Donlan & Caralas, mgrs.; agent,  
William Morris).—Dickinson and David, Trudell  
and Fuller, Bob Weyman, Two Shermons, Ber-  
nard and Hill, Jack Ripp.

OGDEN (agent, William Morris).—Ada Melrose,  
Jerome Radlin, Nannette Dwyer, Jack Ripp,  
Cecil Lorraine.

DOUGLAS (Clyde Moore, mgr.; agent, William  
Morris).—Dallon and Graven, E. S. Norton and  
Co., Geo. Adams, Leonard and Russell, Davis and  
Cooper, Billy Morlin, Glass and Glass.

ADD CHICAGO NOTES.  
Laura Roth, the singer, is in Los Angeles with  
a musical comedy stock company for the summer.  
She will play the prima donna part in one of  
the wheel burlesque shows next season.

The Trocadero will be the only burlesque house  
to operate this summer so far. It is not definite-  
ly known whether the Folly will be open during  
the warm weeks. New faces are promised by the  
Troc's management.

SCHINDLER'S (L. Schindler, mgr.; agent,  
Chas. H. Doutrick).—Petching Bros., Becker and  
Mark, Virginia Goodwin and Co., Marlou and  
Rosale, Musical Randall and Co.

NORTH AVE. (Paul Sittner, mgr.; agent, Chas.  
H. Doutrick).—Cleo, Chas. A. Mason and Co.,  
Cole and Coleman, Dale Sisters, Harmony Three,  
Leon Rugee.

THALIA (Thos. Murray, mgr.; agent, Chas. H.

Doutrick).—Deave's Marionettes, Barry and John-  
son, Marie Stori, W. L. Werden and Co.

NOTES.—Haley Sisters joined the Rents-Santley  
show at the Star and Garter this week and will  
travel with the organization for five weeks, closing  
in Boston. Abe Leavitt, manager of the show,  
will spend the summer at Highlands, Newversink,  
where he recently built a cottage.—The Racine  
Theatre, Racine, Wis., opens with William Morris  
vaudeville 24. Booking will be directed through the  
Chicago office. The bill for the opening week  
consists of Josie McIntyre, Buckley and Martin,  
Herbert Perry, Eddie Leslie and Four Amities.  
Two shows a day will be given.—Owing to failure  
to deliver the theatre at Sans Souci Park to the  
management of the dramatic company, which was  
announced to open next Saturday, Virginia Harned,  
who was to have headed the company the first  
week, will be transferred to the Bush Temple,  
following this week's vaudeville at the north side  
theatre. Miss Harned will appear in "Camille,"  
under the auspices of the Chicago school teachers,  
who "bought" the house for the week on a guar-  
antee. The park theatre will open with Miss  
Harned a week later.—The Folly and Empire the-  
atres will close for the season at the end of this  
week.

## SAN FRANCISCO

ORPHEUM (Martin Beck, gen. mgr.; agent,  
direct).—Week 9: Nothing of particular conse-  
quence among the newcomers, and bill as a  
whole below par. Russell Bros. in evidence.  
The Fred Allen Co. got along quite well with a  
pleasing playlet. Two novelty numbers con-  
stituted the balance of the new faces, neither  
showing anything new or striking. The Four  
Normans had a club swinging number of a fair  
grade. The Francini-Olloms submitted a melange  
of instrumental music and acrobatics. Holdovers  
were La Valera, Hawthorne and Bart, Clay Smith  
and the Melotte Twins, Dolores & Co.

NATIONAL (Sid Grauman, mgr.; agent, S.-C.  
C. Reese).—Frank Bush, clever teller of tales,  
prime number. "Car 2, Statoroom 1," offered by  
Neta Allen & Co., quite an ordinary affair,  
the comedy reaching but few. The act failed to  
gain average success. Matt Keefe warbled his  
way to popularity. Bonnie Gaylor, a character  
singer of decided cleverness, made a good im-  
pression. Lewis and Young, with song and  
comedy, passed with favor, as did Fantan in  
opening place with an aerial trapeze routine.

The Quaker City Four held the closing place.  
The going in good form, thanks mainly to the black-  
face comedian, one of the best.

WIGWAM (Sam Harris, mgr.; S.-C. Western  
States jointly).—The serious and absurd were  
both strongly represented among the line-up of  
the week. Mr. and Mrs. Robyns scored. Man-  
ning and Dixon went with equal strength. The  
Lucy Lucier Trio, a snappy singing offering, was  
another number that registered well. Madam  
Doherty and her Poodles also on the bill, sharing  
the novelty honors with The Volten Sberlek  
Family of Acrobats. Geo. Wilson furnished con-  
siderable laughs with his monolog, and Quigg and  
Nickerson added some with a musical offering.

PANTAGES' (W. Z. Tiffany, mgr.; agent,  
Western States; O. S. Burns).—Bill one of pleas-  
ing balance with Mrs. Maude Evans playing a  
return date as the star. There was none of the  
heavy demands on the box office that marked  
her previous appearance. Mrs. Evans' power as a  
drawing card is evidently on the wane, though  
her work shows decided improvement. Ethel  
Alton and Mazie Oliver presented "The Sacrifice."  
Rivoli, in a protean comedy, worked his changes  
with surprising speed, and though some were  
quite crudely done, he scored heavily. Dawson  
and Whitfield had a batch of comedy that passed  
with favor. The Four Jordens held the closing  
place with one of the best acting acts ever  
seen here. Jas. Le Claire, harp soloist, won ap-  
plause.

FISCHER'S (E. A. Fischer, mgr.).—"The Ad-  
vance Agent," the offering for the second week  
of the run, suffered sadly in comparison with  
the bright introduction vehicle. The cast was ill  
suited to Fischer's clever players and the at-  
tempt to blend melodrama with burlesque was  
lunatic. Ben Dillon scored well as the "rube,"  
and Nellie Montgomery had an opportunity head-  
ing a Scotch singing number. The balance of the  
company were out of their element. The piece  
had some bright spots, and some well-chosen  
chorus numbers helped a lot, but as a whole  
the production was below the standard set by  
the opening.

## DENVER

By HARRY X. BEAUMONT.

Office Crystal Theatre Building.  
ORPHEUM (Martin Beck, gen. mgr.; agent,  
direct).—Week 10: "Palace Girls," head, Marches  
are well done, but singing below standard. "Sing-

## CORRESPONDENCE

Unless otherwise noted, the following re-  
ports are for the current week:

## CHICAGO

By FRANK WISBERG.

VARIETY'S Chicago Office,

Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.; agent, W.  
V. A.).—An unusually good bill considering late-  
ness of season. With the exception of two or  
three given prominent place the numbers are more  
or less familiar to the Majestic clientele. The  
feature is Edna Wallace Hopper, her first appear-  
ance here in two years. She has several good  
songs, scoring. Eddie Leonard and the Gordon  
Brothers make their first appearance since the  
Cohan and Harris minstrels last fall, and offer a  
delightful arrangement of songs and dances. Leon-  
ard's singing particularly arousing a great amount  
of interest. Violet Black and Co. in "In the  
Subway," proved a laugh producer. Farrell-Taylor  
Co. repeated and pleased as they always do.  
Borani and Navaro are contortionists and have  
comedy not misplaced. Dick Crolius and Co. again  
played "Shorty," probably suggested by  
"Peaches," the vehicle in which Mr. Crolius ap-  
peared with Wm. Courtleigh. It gained many  
legitimate laughs and is well constructed along  
the familiar slang lines. Vernon offers about the  
same ventiloquist act seen seasons past, but it  
impressed as usual. Green and Parker have well  
chosen songs. The Cliff Gordon imitation is

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ing Colleen," very good. Gertel Bros., roller skate dancers and comedians, solid hit. McDonald and Huntington scored heavily. Mr. and Mrs. Edward Connelly have pretty playlet in "Sweethearts." Ray L. Royce, clever. Rosaire and Dorota, comedy eccentrics, strong.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—Al Haynes, Julia Redmond and Co. in "The Critic and the Girl" head. Playlet full of good situations and accorded big reception. Garden City Trio good singers, better comedians and fair dancers. The "silly kid" is one of the best representations ever seen here. They slipped one over that counts for a home run. Brown and Ross, singing and talking, suffered in opening position, but were a hit. The Stoddards, comedy musical, went very good. Johnston, excellent ventriloquist. Business excellent.

NOTES.—The Marco Twins and Manuel Roman and Co. are just completing their second tour of the S. C. Circuit and are equally featured at the Majestic next week.—The Five Armanis are underlined at the Crystal for next week.—Elmer Tenley found a good hotel here this week. He is suffering with blood poisoning in the arm and is stopping at the St. Joseph's Hospital. The arm

is better now and the doctor says that nothing serious will develop.

## BOSTON

By ERNEST L. WAITT.

VARIETY Office,  
60 Summer Street.

KEITH'S (Geo. Clarke, mgr.; agent, U. B. O.).—Planophiles headlined, strong; Work and Over, acrobats par excellence; Frosini, a wonder on accordion, great favorite; Geo. H. Wood, black-face, good; Valerie Bergere, in "The Morning After," excellent sketch, well played; Selblui and Giovin, jugglers, good act; Hawaiian Trio, music and dances, good novelty; Jack Wilson Trio, best comedy act here for a long time; the Pishutis, during riding stunts, getting warm applause.

ORPHEUM (Lindsay Morrison, mgr.; agent direct).—James J. Corbett headlined in good farce, every line a laugh; Juliet? returns to big reception; Karno's company in "Slum" act, big hit; Hill and Sylvani, cyclists, good; Josephine Alus-

ley, songstress; Martin Brothers, musicians; Caswell and Arnold, barrel jumpers; Kenny and Hollis, college boys.

HOWARD (Jay Hunt, mgr.; agent direct).—"Washington Society Girls." House bill includes Paul Azard Trio, acrobats; Stutzman and May, Thompson and Carter; Cardovine Sisters; Sam Golden, Coleman and Merton, Dorothea Reed, Kenneth and Patterson, Emily Nee.

GLOBE (H. P. Jeannette, mgr.; agent, U. B. O., Boston).—Three Lorchos, comedy acrobats; Levis and Lloyd; Forrester and Dogs; St. John and Farrell; Jack Clahane.

PALACE (I. M. Mosler, mgr.; agent direct).—Carl McCulloch; La Combe Brothers, Budd and Lloyd; Columbia Trio; Koko and Leighton; Robert Vanni, singer; Sig. Fontaine, basso.

AUSTIN & STONE (Stone & Shaw, props.; agent direct).—The Mitchells, Scotch dancers; Wormwood's Dogs and Monkeys; Johnson, bag punching.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B.

O.).—Several acts not previously seen here this week. Harry Bulger, in "He Was a Soldier, Too," sketch well received mainly through Bulger's clever handling. The Morton-Jewell Troupe made an attempt at a showy offering in club juggling which was not carried out thoroughly. There seems no real excuse for the girl trying comedy. The club work should be their object and it will stand improvement. Some of the group figures looked well. Edwin Stevens and Tiny Marshall scored one of the principal hits with "An Evening With Dickens." Tempest and Sunshine (New Acts). The Curzon Sisters, aerial, still remain one of the most attractive acts of its kind. It is a real applause winner. The Empire Comedy Four were given an awful handicap to live up to all the extra billing. It is either the comedy or slugging that misses, sometimes it is both. The four seem to be trying too hard. Paul Le Croix went through as well as usual with his hat juggling. Hoey and Lee had some parodies which won favor but the talk was not up to what was expected of an act given one of the choice spots. The Reed Brothers held down the opening position in good shape with a ring act.

UNIQUE (R. J. Barry, mgr.; agent, direct).—

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There was a change in the management and booking for this house last week. R. J. Barry, vice-president of the company controlling the business, replacing William D. Hall. The house will be booked direct. Hilda Americus, "handcuff queen," headline. The woman offered a strong card in escaping from a chair cage of unique shape and styled an implement for torture used in a foreign country. The escape is made in a cabinet. It is a decidedly showy trick. Eddie Barto drew down a liberal share of the honors with a singing and dancing turn. One song might be dropped without hurting. Ivory and Francis also put over a solid hit with singing and talking. The material is well divided and goes principally through skillful handling. The man makes a capital foil and the woman is above the average "straight." Harry Philibert offered a character monolog with parody songs. The talk is better than the singing and was responsible for the recognition. Griggs and Parker reached about the usual average with some comedy acrobatics. The straight man showed some capital floor tumbling and there was not too much from the comedian. Something new should be worked out to gain

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prominence. Pearl Evelyn used the red plush curtains for her entrance, but did not rank above the ordinary as a singer of straight songs. She has made the mistake common with others, that of selecting songs which do not fit her voice. Joe Weston secured only fair results with a monolog. Cramer and Connelly passed in good shape with singing and dancing. Usual supply of pictures.

LUBIN'S PALACE (Geo. Bothwell, mgr.; agent, William Morris).—A handcuff expert also heads the bill here this week. He calls himself "The Great Everett," and offers the usual routine of tricks without striking anything really sensational. The escape from the straight jacket brought liberal applause. McLallen and Carson scored a substantial hit with their skating act. The couple did some pretty work and the pedestrian dance at the finish was to great applause. The special setting could not be used. Charles O'Toole made good with monolog and songs. He has a pleasing delivery and the material used is above the average, especially in the cheaper vaudeville houses. Charles Hammond showed some good work with hoops. In catching the hoops on strings he shows something really worth while and it landed him in strong at the finish. The Melrose Brothers had a showy acrobatic act doing nicely without reaching any unfamiliar tricks. All their tricks, however, were cleanly handled. The Ring Brothers are dancers. They have joined a throng of others with great chance of gaining particular distinction because they follow too closely the style which is surely growing tiresome. The boys are capital steppers, work neatly and were well liked. Katherine Seary pleased with her ill. songs. Mabel Irwin needed something of the same sort to help her through. Landers and Allen met with fair success with some draggy talk. The Shelly Trio danced themselves into the usual favor. The pictures averaged better than those seen last week.

PARK (Thos. Dougherty, mgr.; agent, M. W. Taylor).—Nalada, Toki Kishi, Yackley and Bunell, Tony Baker, Howard and Whiting, P. J. Are, New York Newsboys Quartet, Joe Foley, m. p.

GRAND OPERA HOUSE (Geo. Metzel, mgr.; agent, H. W. Taylor).—Altus Brothers, Regal Trio, Co-Eds, Whitman Brothers, Robert's Circus, m. p.

GIRATH AVENUE (Miller & Kaufman, mgrs.; agent, M. W. Taylor).—Fred Farnum, Al White's Manhattan Quartet, Pongo and Leo, Musical Toys, m. p.

PEOPLE'S (Fred Leopold, mgr.; agent, M. W. Taylor).—Fred Cole's Bullfrogs, Three Madcaps, Shields and Goldie, William Weston, Stanton and Flannery, m. p.

LIBERTY (R. H. McFarland, mgr.; agent, U. B. O.).—Clipper Quartet, Crouch and Richards, All Hunter and All, P. J. Farrell, m. p. BLUO (Sam Dawson, mgr.).—Billy Watson (original) began a four weeks' stay with his company and big business resulted. He is using "Krausmeyer's Alley" this week with the regular company. A change of bill will be made each week.

CASINO (Ellas & Koenig, mgrs.).—"The Behman Show."

TROCADERO (Charles Cromwell, mgr.).—"Innocent Maids."

GAYETY (Eddie Shayne, mgr.).—"Reilly and Wood's Show."

NOTES.—Joe Mitchell, Tommy Grady and Billy Hart will sail for Antwerp on the Menominee, leaving 28. Grady is at Lexington fixing up a show for next season. Mitchell is resting here while Hart is taming several suits of clothes and other wearing apparel at Atlantic City.—Harry Stanley was in town for several days preparing for the three weeks' visit of the Boston Fadettes in July at Keith's. The troupe will number 22 musicians.—Frank Wakefield closed with the

"Golden Crook" at the Casino on Saturday night. Rehearsed with Al Aarons' "The Girl From Yama" on Sunday and went into the show Monday night, introducing much of the "dope band" stuff used with the show.—The La Tour Sisters, who were with the "Golden Crook" the past season, will re-enter vaudeville with a singing turn, opening at Atlantic City next week.—George Nelson, one of the shapely singers with Fred Irwin's "Majestics," is making good in a singing act at one of the vaudeville-picture houses.

## ST. LOUIS

By FRANK E. ANFENGER.

WEST END HEIGHTS (Sol & Jacob Oppenheimer, mgrs.).—To a crowded pavilion, the new musical stock company under the direction of the Brothers Oppenheimer, opened Sunday night in "The Rogers Brothers in Washington." Alice and Cady take the roles of the brothers and were favorites from the outset. Gertrude Hutcherson, a St. Louis girl, is the prima donna, and was in splendid voice. Most of the company was recruited in the east, principally from Broadway. Carrie Reynolds, Charles McDonald, Thomas Richards, the duple chorus and "The Dancing Dolls" each scored in turn. Orville Mayhood is the musical director, and Charles Jones, the globe trotter, who since he last directed the stage at Delmar has strolled to Johannesburg. Is in charge behind the scenes. The street car service is poor at present. The garden is going to be a winner.

FOREST PARK HIGHLANDS (J. D. Tippet, mgr.).—Honors are even between Fredericka Raymond and operatic trio in excerpts from grand opera and the Lancton-Lucier company, novelty act. Others are Bertie Fowler, monolog, clever, Collins and Brown, German comedians, and the Blessings, equilibrist.

COLUMBIA (Frank Tate, mgr.; agent, W. V. A.).—Arthur Dunn and Marie Glazier head the bill at the Columbia, the last of the downtown houses to play regular attractions. Others: Ethel Bailey Cone, local attraction; Lotta Gladstone, Chinko and Kaufman, cyclist; Ernesto Sisters, Charlie Harris, Milch Sisters, and the Arlington Four.

NOTES.—Moving pictures are still the attraction at the Garrick. Maud Nirdlinger, of St. Louis, is the author of "Palm Annie," a successful vaudeville sketch. Crystal Herne here with her sister Julie, who opened at Suburban, Sunday, in "Salome Jane," has announced that she (Crystal) will play the stellar role in "Miss Philura." This is Henry Blossom's dramatization of the "Transfiguration of Miss Philura." It will be a Tyler production routed by the Shuberts.—Creator's Band will open at Leupp's Park 23.—Mrs. Newlyrich, an opera, is being produced at Delmar, where a charity festival is on.

### CINCINNATI, O.

By HARRY HESS.

VARIETY'S Central Office.

107 Bell Block.

CHESTER PARK (O. M. Martin, mgr.; agent, William Morris; Sunday rehearsal 10).—Axtel and Bog opened in familiar act; Brown and Hodges, cartoonist, clever; Fox and Evans, s. and d., team work precise; Spellman's Bears, hit.

"VALNET"—Julia Romme and Co.; Kalhaus and Co.; Vardaman, Impersonator; Conkey, Juggler.

HEUCK'S.—The Trio, wire, Legart, acrobat; Kipling and Kipling, sketch; Jens and Coreno, jugglers; Corley Corley.

ROBINSON'S (Harold Moran, mgr.; agent, Casino Co.; Monday rehearsal 10).—Hutchinson-Luby Co., in sketch; Mart Fuller, comedian, good; Carl Munson, ill. songs, fair; Araki Troupe, acrobats, bit of bill.

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ORPHEUM (Chas. Sweeton, mgr.).—Heading the bill are Earl and Bartlett, comedy sketch; Tom Henron, monopede marvel; Hanson and Bonnet, good comedy sketch; Mable Moore, flying trapeze, out of the ordinary.

**OBERDOFER.**

**FRANKFORD, PA.**

EMPIRE (Stanford & Western, mgrs.; agent, direct).—Three Flying Orangs, one of the best acts seen here this season; Turille Sisters, pleasing talking and singing act; Virginia Hennings, imitations, good. The Stock Co. is seen to good advantage in the two playlets, "Two Jolly Bachelors" and "After the Party."

**ARGUS.**

**FORT WAYNE, IND.**

TEMPLE (F. B. Stouder, mgr.; agent, W. V. A.).—Howard and Lawrence, "The Stage Manager," are the headliners and proved a big winner; Billy Beard, clever blackface; Wilson Bros., German dialect and yodling specialty, a hit; Lee, Beggs and Co., "Old Folks at Home," sketch, well received; Bob and Tip Co., comedy acrobats, went big; The Great Delsars, gymnasts, pleased; and Iida Schnee, Ill. songs, excellent.

**H. J. REED.**

**HARRISBURG, PA.**

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—First week summer vaudeville at 10

cents admission. Satsuda Jap Troupe, very good; Dale and Boyle, s. and d., fair; Wheeler Earl and Vera Curtis, pleased; m. p. very good.—HIPPODROME (A. L. Roumfort & Co., mgrs.; agent, M. Rudy Heller).—Ryan and Wirth, dancers, very good; Musical Campbell, pleased; Rado and Bertman, acrobatic comedy, good; m. p. very good.—NOTE.—Farrington Park opens 22 with a five-act vaudeville show. Efforts are being made to have a permanent animal exhibition.

**J. P. J.**

**HARTFORD, CONN.**

POLI'S (G. N. Hanscomb, mgr.; agent, U. B. O.).—Three Hanlon Brothers, usual acrobatics; Alan Coogan and Co., fairly good dancing; Frank Stafford, good; Bastas Brown, applause; Chas. W. Bowser, Edith Hinkle and Co. sketch, fair; Helm Children, great hit; Charmion, very good.

**AL. D.**

**HAVANA.**

PAYRET (Frank Costa, mgr.).—Week 10: Raul Delmonte and Co., lu repertoire of Cuban character sketches, still making good; Francis and Francisco, knockabout acrobats.—ACTUALIDADES (Eusebio Azcue, mgr.).—Jati-Indra, oriental dancers, very good; La Belle Morita, Spanish dancer, ordinary; Petrolin Duet, well received.—MARTI (Adot Co., mgrs.).—Novos and Lima, Cuban songs and dances, good; Las Argentinas, dancers, take well.—MOULIN ROUGE (Alfredo

Misa, mgr.).—La Belle Celito and Co., in repertoire of sketches for men only, is still the success of the season. Moving pictures make up rest of bill.—NOTES.—The great Italian tragedienne, Mimì Agullia, is in town. The critics call her the best ever seen in Cuba in her class. Her success has been tremendous.—La Conesa, the Spanish dancer that made such a hit here last season, will play a return engagement at Marti the first week in June.

**ROCKY.**

**HOBOKEN, N. J.**

EMPIRE (A. M. Bruggemann, mgr.; agents, Felber and Shea, N. Y.).—Good bill is headed by Lambert, the master musician; Mr. and Mrs. Harry Thorne and Co. in "An Uptown Flat," the laughing hit; Irving Jones, colored comedian, scored; Ella Fonderler, wire artist and juggler, neat act; Gates and Blake, Hebrew comedians, funny.—LYRIC (N. M. Schenck, mgr.).—P. J. Kelly, McAllister and Co., and others.

**JOHN KAY.**

**INDIANAPOLIS, IND.**

GRAND (Shafer Ziegler, mgr.; agent, U. B. O.).—Vaudeville is to continue indefinitely in the good old summer time. This week, Sam Chip and Mary Marble, lu Mrs. Channing Pollock's musical fairy tale in blue and white, "In Old Edam," dainty and pleasing; Will Rogers, the Oklahoma cowboy, with a horse, a pal and many feet of rope, in a sensational exhibition of lasso

throwing; Bison City Quartet, singers and comedians, good; Mack and Marcus, the cartoonists from "Frisco and Philadelphia, respectively, as amusing as they are silent; Roberts, Hayes and Roberts, dancers and character comedians; Frobels and Ringe, aerial marvels; Hughes Musical Trio, instrumental virtuoso; Florence Wilson, "The girl with the windmill hat," funny.—EMPIRE (Henry K. Burton, mgr.).—Athletic exhibitions make the post season entertainment, following burlesque.—NOTES.—Riverdale Park opened Sunday, May 16. Labor Park also opened. Wonderland Park opens May 29, with tabloid musical comedy; non-alcoholic German village; several new attractions.

**JOE S. MILLER.**

**IOWA CITY, IA.**

RIJOU (H. F. Pocock, mgr.; agent, W. V. A.).—Week 10: Hazel and Hawkins, good; Kramer and Carroll, good; Dave Rose, Italian, fair; Bella Italia Troupe, musicals, big hit; Fred Holder, very good; Irving Gear, good.

**J. J. M.**

**JAMESTOWN, N. Y.**

LYRIC (H. A. Deardourf, mgr.).—Earl E. Colvin, hypnotist, feature act and went well; Mack and Dugal Co., sketch, pleased; John Hansen, monolog, good; Coyne and Thill, hand balancers, clever; May Evans, whistler and imitations, good.—NOTES.—Colon theatre opens May 31 with vaudeville, under the management of James J. Waters.

**L. T. BERLINER.**

SEASON 1909 AND 1910

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# WANTED

#### JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.; Associated Booking Agency of Pittsburgh).—13-15: Chas. and Josie Quinn, kid sketch; Quigley and Harris, comedy roller skaters, fair; Louise Roxborough, child comedienne and impersonator, clever. 47-49: Marie Manning, monologist, good; Will B. Wheeler Comedy Four, "An English Chappie's Waterloo," furiously funny; Helen Stuart, "The Silly Country Lass," fair.—LUNA PARK (Ed. Stanford, mgr.).—Opens 22.

#### JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.; agent, C. H.

S. Miller, Kent and Co., fair; Step. Menlinger and King, well received; Margaret Moffat and Co., very good; Joly Violetta, dances, very good; Dunlap and McCormack, sketch, cleverly acted; Lew Sully, monologist, hit; The Sandwines, gymnasts, well received. SHANNON B. MYERS.

#### MILWAUKEE.

MAJESTIC (James A. Higler, mgr.).—Elita Proctor Otto, enjoyable headliner; Howard Bros., remarkable banjo act; Tom Wilson and Bill Russell and Co., in a well-played sketch; Jewell's Monikhus, well received, as usual; Laura Buckley, character monolog, very good; Cramer and

ranged with a seating capacity of 1,200. J. W. Pope, formerly stockholder of the Lyric, has bought the entire stock and it is under his own management. JAS. B. GRAMBLING.

#### MT. CARMEL, PA.

MAJESTIC (J. V. Scheck, mgr.; agent, Tanner, New York).—The Delmonts, comedy musical; Geo. Douglass, blackface monolog, good; May Mantell, songs, good. 13-15: The 15th was the last date for vaudeville till fall; it will be run as a picture house. L. G. CORREY.

#### MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun, booking

(Leon Evans, mgr.; Monday rehearsal 10).—Good hill made up of Nan Doyle, clever comedienne; Will Hall and Co.; Chas. Edwards, singer; Perry and Alecia, comedians; Roytime and Butler, musical team.—ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—Very entertaining program this week introduces Diamond and Smith, song illustrators; George Grunewald, baritone; May De Ponta and Singing Dog; Willie Backofen, "Simple Simon"; Dottie and Derrall Dale, "As Children See Us," cleverly acted; Lyonell-Leverton, "Trouble in an Uptown Flat," good comedy; The Evelyn Sisters, s. and d., comedienues, and Charles Weber, in a monolog labeled "The Drummer."—NOTES.—Leon Evans, former treasurer of

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Doutrick).—Jimmie Lucas, excellent; Geo. Perry and Lee White, clever; Sully Family, pleased; Bowman and Walter, laughter; Dave Ferguson (New Acts); Elizabeth Estelle, scored.

A. J. STEVENS.

#### LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.; agents, W. V. A.).—Minnie Kaufmann, bicyclist, hit; West and Gerard, refined; Millar Musical Four, good; Frank and Gertrude Faye, blackface, good; Chinko, juggler, hit; Lew Hawkins, very good; Ortmann Trio, acrobatic, good.—NOTE.—This bill closes the season at the Majestic.

#### LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 10.—Gordon and Marx, laughable;

Sheek, wonderful strength; Carson and Willard, good; Grunch and Welch, fair song and dance act.

CRYSTAL (F. B. Winters, mgr.).—Kamekeshi Troupe, good acrobatics; Joseph Kettler and Co., unique comedy playlet; Albert and Farrel, musical, excellent; McFarland and Murray, fair conversational; Ada James, ill. songs.

HERBERT MORTON.

#### MONROE, LA.

LYRIC (J. W. Pope, mgr.; agent, Hodkins).—DeCorsi Trio, went big; Bert Williams, ill. songs (local); m. p.—GRAND ST. (J. J. Lamon, mgr.; Jack Dickey).—Carlyle and Marston, good; Jeanne Davis, ill. songs, excellent; m. p.—NOTES.—The new Casino Aldome opened 17 with vaudeville, under the management of Greenblatt & Potter, booking independent. This is the first aldome for this city, and is nicely ar-

agent).—Calor Sisters, musical team, pleased; Doc Rice, exponent of minstrelsy, good; Frank Gray, ill. songs, good; Delaphone, the Human Telephone, took well; Potts Brother and Co., comedy playlet; "His Honeymoon."

GEO. FIFER.

#### NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.).—Monday rehearsal 9).—Good evenly balanced bill brings forth Edwards Davis and Co., in "All Rivers Meet at Sea," success. Others on the bill are the Six American Dancers, old favorites; Frolic and Johnnie Daly, skatorial dancing act; Harry Lewis and Trixie Lamar, novelty act; Fred Soeman, in song impersonations; Sam J. Curtin and Co., laugh-getting farcical skit; The Onlaw Tylo, in an acrobatic wire act; Kennedy and Booney, retired owing to illness.—EMPIRE

the Empire, has been appointed manager to fill vacancy caused by the death of Fred. Wilton. —All the parks—Hillside, Electric and Olympic—open to-day with new attractions. F. W. Allen, former manager at Blaney's, will act in the capacity of general director of Olympic Park the coming summer. Changes are also being made on the managing staffs at the other parks herabouts. JOE O'BRYAN.

#### NEW ORLEANS, LA.

WHITE CITY (W. H. Lobb, mgr.; agent, Wm. Morris).—Unnecessary walls caused the bill to drag on Monday evening. "Ye Colonial Trio" opened. Sisters Earle dance cleverly; Maxwell and Dudley could improve their specialty by using new songs. Three Kobers, acrobatic, unusually well received. Schepp's Dogs, double-riveted success. O. M. SAMUELS.

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### NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.).—Prestige, hypnotist, the feature of the bill. His work was of a high order and many encores received. Jane Courthope and Co. In a story of the Sierra Nevada's "Lucky Jim," assisted by Chas. Forrester and Master Ross, was exceedingly good. The emotional scenes were unusually strong. Josephine Davis in a and a. well received. An amusing skit, "The Chalk Line," presented by Marian Knight and Co., is one of the best rural character sketches ever here. Tom Malcolm, in Scotch songs, and Hastings and Wilson, in acrobatic stunts, concluded a very good bill. E. J. TODD.

### ONEONTA, N. Y.

ONEONTA (Fred Gillen, mgr.).—Stocktons, songs and monolog, good; elimination of ancient jokes would improve this act; McLain Sisters, a. and d., well received; Fred Cole, unicycle rider in comedy, a hit; Lea Bollingers, novelty rag painting act, fair; Mark Lea, Hebrew comedian, passable.—NOTES.—L. H. Shepherd, proprietor of the Casino Theatre, of this city, and Robert Mann, of the Atlantic Theatre, of Kingston, N. Y., have formed a partnership for purpose of operating during the next few months moving picture shows in nearby summer resorts.—Fred Gillen, an experienced and capable manager of several years' experience of stock companies and theatres, has taken charge of the Oneonta Theatre as resident manager, relieving H. M. Dunham, who will take a vacation until September. DELONG.

### PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.; agent, Bijou Circuit).—Summer vaudeville continues popular. The Periscopes head with clever juggling; Mr. and Mrs. Ralph Lewis, in "Thou Shalt Not Steal," finely played; Hanvery and Raylin, comedy a. and d., pleased; Lane and O'Donnell, opened, good; Ella Lane, ill. songs, pleased; m. p.—LYCEUM (Ed. Bissar, mgr.).—Fred Ostrado, gymnast, clever; Wyngood and Wyngood, good; Joe Solmiers, baritone, fine; Caldwell and Wentworth, neat; m. p.—VAN.

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### PAWTUCKET, R. I.

BIJOU (C. L. Buffington, mgr.).—Ethel Carpenter and Co., comedy skit; Sandy Donaldson, Scotch comedian, uses Harry Lauder's entire act; Kip Reed, blackface comedian, good; The Joyces use old material fairly. S. M. SAMUEL.

### PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.; Monday rehearsal 10).—Bert Coote and Co., laughing hit; Marie Dalton, clever; "A Night With the Poets," hit; Mullien and Corelli, real comedy acrobatic act; Arnold's Leopards, very good; World and Kingston, very good; Fiddler and Shelton, best colored act here in a long while; Four Rianos, doing well early; Watson and Morrissey Sisters, fair; Maxinus, very good; The Straubs, comedy magic, good; Lanigan and Covert, doing well; Kohler and Kohler, comedy acrobats.—FIFTH AVENUE FAMILY (agents, Associated; Monday rehearsal, 9).—The Tolls, feature, odd, well received; Bradley and Ward, hit; Eap Handy and Co., very good; Kauffman and Sawtelle, going big; Pine and Kissen, laughing hit; Archer and Carr, weak; m. p.—BLANEY'S (James L. Ring, mgr.; agents, Associated; Monday rehearsal 10).—Robert Chesaine and Co., magic, fair; Illusions go big; Adair DeArmonde and Co., good playlet, but needs rehearsing; Kola and Kola, fair; James Kane, good voice, poor selection of songs; Gallaher and Doe, dancing, very good; m. p.

### SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; Will. B. Winch, res. mgr.).—Week 9: Faye, Miller and Weston, good; Bilboe and Circus, good; Leroy Eckel, clever; Perase and Mason, good; The Vindobonas, much applause; Three Leightons, well deserved hit; Four Poncherries. JAY E. JOHNSON.

### SAVANNAH, GA.

BANDY'S AIRDOME (Frank & Hubert Bandy, mgrs.).—Leon and Adeline, Alarcos Trio, Scott Leslie and "Minstrel Maids," Two Harmonas, Little Garry Owen Co.—ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State).—Mabel Matthews, Browning and Jones, Alva and Copeland, Earl Flynn.—CRITERION (Frank & Hubert Bandy, mgrs.).—Tony Genaro, Wally Clark, Howe and Clinton.—GRAND (E. H. Kingman, mgr.).—Return Fagg's Ladies' Minstrels, giving an entire first part and olio.—SAVANNAH (W. T. Kirby, mgr.).—Vaudeville (second week) has been adopted by this house under the direction of Wilmer & Vincent, the success has been pronounced. Noodles Fagan, Toronto Trio, Sanford, DeWing, Vincent, Moore.—ATHENEUM ROOF GARDEN (Ernest L. Barbour, mgr.).—Fox and DeMay, Lydell and Butterworth, Kelly and Rose, Lieut. Eldridge.

### SEATTLE, WASH.

ORPHEUM (Carl Rieter, mgr.; agent, direct).—Week 10: Hite and Donlin in the lead, with Billy Van second feature. It was the best average bill for sometime. Claude Gillingwater and Co. brought considerable comment; Three Westons, musical, fine; Rockway and Conway, comedians, very clever (had hardest place on bill); The Hamfins, great; "The Piano Trinity," excellent.—STAR (F. H. Donnellan, mgr.; agent, S. C.).—Cook and Rother, "Apache," dance, great; Clara Throop, comedienne, fine; Brennon and Downing, comedy sketch, snappy; Weston and Young, good; Great Martine, clever.—PANTAGES (Alex. Pantages, mgr.; agent, direct).—The Saytons, contortionists, headliners, great; Young and Brooks, musicals, clever; The Murrays, fine; Walter Montague and Co., very clever; Shale and Cole, excellent; Arthur Elwell, very good.—NOTES.—Mabel McKinley opened at the Star (S. C.) 17th.—The work on the Majestic, S. C.'s new house, is progressing nicely. Expect to be open latter part of July.

### STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.; agent, L. D. Mayne).—The Four Nightingales, excellent male quartet; Brooks and Jeanette, good, clean comedy; Musical Williams had 'em laughing; Hanson and Miller's burlesque sketch failed to please.—FAMILY (P. Bernstein, mgr.).—Open this week with four reels and four acts. This house is a member of the "Leo Circuit" of New York, and is to "split weeks" with the "Dewey" on E. 14th St.—STAR (C. H. Williams, mgr.).—Opens this week with m. p. and ill. songs.—VAUDEVILLE (Geo. Bullock, mgr.).—After June 1st this house reverts to the management of W. G. Warren of Warren and Sweeney. HARRY KIRK.

### ST. PAUL.

ORPHEUM (Martin Beck; agent, direct).—Fiske O'Hara, Jolly Fanny Rice, Tom Waters, James H. Cullen, Post and Russell, Three Douais, Mr. and Mrs. Harry Clark and Kinodrome; big house at opening matinee seemed well pleased.—MAJESTIC (Miles-Bundy Theatrical Co.; agent, S. C.).—Three Armstrongs, Sam Rowley, E. A. Turner and Co., Arthur Kirk, Donnelly and Rottall, Marie Witt, m. p.; fair show.—GRAND (Litt & Dingwall, props.; agent, William Morris).—Lamont's Cockatoos, Reid and Foster, Marie Ellsworth, Prof. Moore, Juggling Smith, ill. songs and m. p.—STAR (Thos. McCready, mgr.).—Jack Cassen, blackface; Four Benningtons, a. and d.; Harry Schumacher, songs; m. p.; Barry and Heck, hand-to-hand balancers and acrobats, opened also, but Barry was unfortunate in breaking his ankle, causing the act to close. BEN.

### SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O. Monday rehearsal 10:30).—Bowen, Lina and Moll, good; Ida O'Day, scored; Mr. and Mrs. Perkins Fisher, well received; Billy Gaston and Ethel Green, good; Four Fords, went big; Ben Welch, hit of bill; Three Demons, good. The Grand will close its season Sunday night, and during the summer play vaudeville and moving pictures. Three shows a day will be given with 5 and 10 cent prices. Charles H. Plummer will be in charge. SAM FREEMAN.

### TOLEDO, O.

ARCADE (Will C. Bettis, mgr.; agent, Gus

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Sun).—As good a bill as any here this season. W. H. Eldridge, violin soloist, pleases. Van and Vednar, favorites; Gardner and Stegall, hit in pretty singing number; Harry Lake, fair amount of good comedy; John and Alice McDowell, the big scream; Mitzel Admont, charming singer; the bill is closed by an Italian gentleman, rejoicing in the name of Bartolomeo Purpura, who presents an old illusion of the Galatea order on a full stage with a rather "sweet" setting and the usual draping and shading of light used in illusions of this kind. Purpura gives a neat performance but is handicapped by being unable to speak English and by the want of some preliminary magic to open the act.—VALENTINE (Callie & Kinsky, mgrs.).—Vandeville and n. p. to fair business.—CROWN (Chas. Nasser, mgr.).—Good business. Acts are Nell Gwynn, sourette; George Pallus, Irish comedian; Alf Doherty, blackface, and Sig Chaldona, equilibrist.—The Royal, Smebeam, Supersba, Princess, Victory all doing well.—NOTES.—

Bijou Dream, shooting gallery, controlled by Callie & Kinsky, has closed owing to poor business.—The Palm opens 30, as does Lake Erie Park and Casino.

UTICA, N. Y.

Shubert, Fred Berger, Jr., mgr.; agent, U. B. O.).—Keeley Brothers, comedy bag punchers, good; Jessie Lewen and Ada Mitchell, s. and d., very good; Five Musical McLarners, very good; Armstrong and Verne, good; Edgar Allen and Co., "A Fortune Hunter's Misfortune," excellent; Vile Daley, very good; Three Ernests, acrobats, very good.—ORPHEUM (Ford Anderson, mgr.; agent, J. Wood).—Louis Grant, whistler, good; Rose Palmer, singer, excellent; Carlos Dogs and Poulas, very good; Geo. Harris, Ill. songs.—HIPPODROME (P. F. Clancy, mgr.).—Harry De Coe, equilibrist, excellent; Arthur Leo, s. and d., good; Frank and Montgomery, s. and d., very good; Joe Quinn, Ill. songs.

WASHINGTON, D. C.

CHASE'S (H. W. Dewitt, mgr.).—Nat M. Mills, singing humorist, hit; Eva Taylor and Co., in "Chums," cleverly acted; Volta, electric wizard, good; Herman Myer, the man at the piano, pleased; Cornelle and Eddie, acrobats, excellent; Nonette, second honors; Evans and Lee, good.—GAYETY (Win. S. Clark, mgr.).—"Rowery Burlesquers," return date.—LYCEUM (Eugene Kernan, mgr.).—Al Magee's "Octoroons," E. S.

WINNIPEG, CAN.

DOMINION (W. B. Lawrence, mgr.; agent, Wm. Morris).—James J. Morton, monologist, tremendous hit; May Tully and Co., "Stop, Look and Listen," very pleasing; Muriel Whitlow, vocal, well received; Memoria, memory tests, interesting; Al Shean and Charles Warren, "Quo Vadis Upside Down," good; Laredo and Blake, acrobatic, good.—BIJOU (Geo. Case, mgr.; agent, S. C.).—Ren-

nee Family, musical, went big; Alice Lorette and "Ben," bright, splendid turns; Sadow, juggler, good; Mondo Glendower Raymond Stanton, "Christmas on the Comstock," excellent hit; Carita Day and "Picks," good; Frank Petrick, good.—FLITE (John McDonald, lessee; agent, G. H. Webster).—Princess Turpin, handcuff escape artist; Eva Thatcher, character songs; Jeanne Chantrelle, vocal. Good bill.

WORCESTER, MASS.

PARK (Samuel Grant, mgr.).—M. p. and Ill. songs.—NICKLE (Samuel Grant, mgr.).—M. p. and Ill. songs.—PLEASANT STREET (Fred Dean, mgr.).—M. p. and Ill. songs.—WORCESTER (Al. Shaw, mgr.).—M. p. and Ill. songs and vaudeville. Rosa Nauyenne and her troupe of trained birds went big; O'Donnell Brothers s. and d., took well; Manny Worth, comedian monologist, very good; Sterling and Chapman, Scotch singers, big.



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Released May 24th, 1909

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LENGTH, 614 FEET

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If the Germans conquer  
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The Typical Topical Tickle Singers.  
Booked Solid until July 1, 1909.  
THIS WEEK, HAMMERSTEIN'S, NEW YORK.  
Week May 24, Colonial, New York.  
REICH & FLUNKETT, Smart Agents.



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"The Australian Orpheus."  
On the United Time.  
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Acts wanting immediate time for parks or other summer engagements notify

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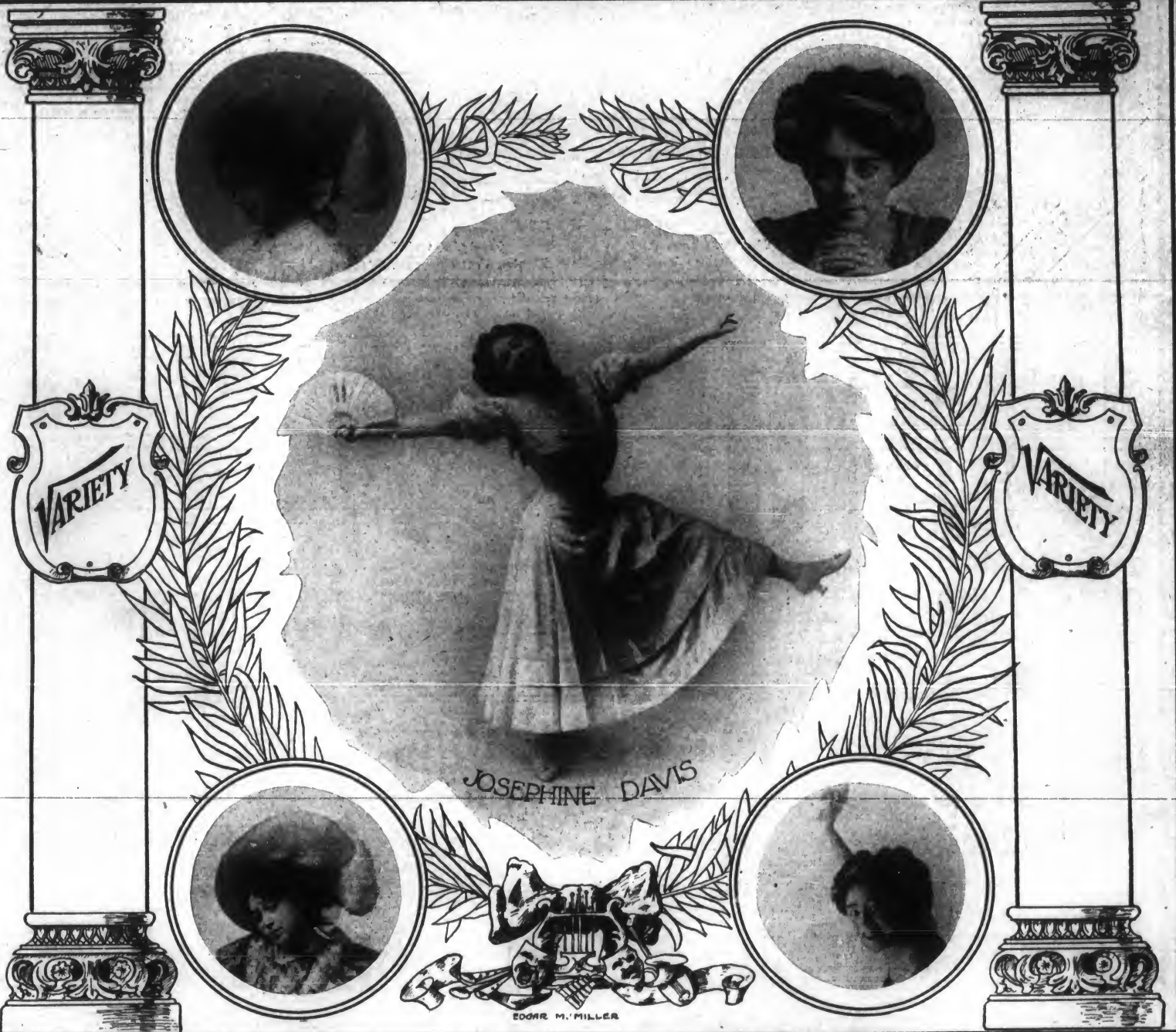
TEN CENTS

# VARIETY

VOL. XIV., NO. 12.

MAY 29, 1909.

PRICE TEN CENTS.



EDGAR M. MILLER

TALENTED

ARTISTIC

The Real ARTIST of Them All

Just finished season of United Time with overwhelming success. My makeup is not my entire act. I do Premier and spectacular Dancing, but no Salome. I cater to lady audiences.

THE GREAT

# RICHARDS

IN A GORGEOUS COMBINATION OF ART AND COLOR

GREAT RICHARDS

SCORES IN TRENT

Classified "among the other acts on the bill," the Great Richards demonstrated to the patrons of the Trent yesterday afternoon that he is an artist capable of doing headline honors, and as such he now occupies the honor place on the bill.

The Great Richards is described in the program as a gorgeous combination of art and color.

In reality he is a female impersonator and the best the Trent has ever had. He sings and dances with a cleverness that is so unusual in a man that it is not until he dons his wig that the audience discovers his identity. Richards is a marvel as a toe dancer, and many of his steps were entirely new. For a closing number Richards does a serpentine dance, which, by the aid of light effects, outdoes even the charming dances of the late Papista.

KEITH'S

While there are several features on the current Keith bill that are much discussed, such as the act of Arturo Bernardi, who presents 20 distinct characters, and the Lady of the Green Yell, who sings grand opera in five different languages, yet the surprise of the entire list is furnished by the Great Richards. All week this artist has kept audiences guessing until the final disclosure, and when the crowds leave the theatre has the honor of being the most talked about performer among them all. The act is described as a combination of art and color, and it is left to the audience to presume whether singing, posing, dancing, or something else, forms the entertainment. The sweeping aside of the folding curtains shows a petite dancer, beautifully costumed, and her toe dancing, elevated kicking and graceful pirouetting, hold rapt attention. Three select dances are gone through, the applause of the audience increasing with each. Finally the music stops, and Richards, springing toward the footlights, removes the

A PERFECT LADY

Not an added attraction, but a real headliner was "The Great Richards." Both you and I have seen "fine" dancers, and marvelled at the "artisticness" of the colorings in those acts, but doubly pleasing and marvelous does this self same act become when a man in the guise of a woman dances no worse than the best fire dancer we have seen. And with the gorgeous combinations of artistic coloring, well—it's pleasing to the eye for art and color. It was a color artist feast, and had Richards never spoken a word, or withdrawn his wig from his fast becoming bald head, 50 per cent. of his viewers would have said: "Ah, go on, certainly he's a woman." Two women behind me passed that very remark.

Mass of hair that serves to hide his identity and reveals himself, a very masculine individual whose bald head and rough voice leave no doubt of the practical deception. Mr. ——— had better look to his laurels, for Richards makes a more graceful girl and can dance admirably.

MAN OR WOMAN

Do you believe that any human being could mystify you so completely that you would be unable to decide for yourself whether that person was man or woman? THE GREAT RICHARDS can make you guess. You don't believe it, eh? Then listen. He, she or it—take your choice—appears as a charming woman, wearing a beautiful costume, sings with a woman's voice and dances as light and gracefully as anyone would like to see. Then the wig is removed and a man's head appears, and a man's voice is heard. A moment later this mysterious person is a woman again. Now here is the mystery. If this is a man appearing as a woman he is the cleverest yet seen. If it is a woman trying to make us guess, we must say that that bald spot is the most natural thing ever seen and is a triumph in the art of wig making.

THANKS TO FELIX REICH FOR OFFER AS FEATURE ACT WITH EDDIE LEONARD MINSTREL SHOW.

## NEXT SEASON OPEN

ADDRESS

May 31, Lakside Park Theatre, Akron, O.

June 7, Meyer's Lake Park Theatre, Canton, O.

June 14, Rock Springs Park Theatre, East Liverpool, O.

GRACEFUL

GLASSY

# CLARICE VANCE

## SECOND WEEK AT THE PALACE, LONDON

Opened Monday, May 10th, going on at 9:20. On Tuesday given the head-liner's position on the bill, appearing at 10:20.

## TOPPING THE PALACE BILL THIS WEEK (May 17)

# VARIETY

VOL. XIV., NO. 12.

MAY 29, 1909.

PRICE TEN CENTS.

## FLOOD OF SMALL TIME GIVES ONE NEW AGENCY 50 WEEKS

**The Metropolitan Vaudeville Exchange Opened in Long Acre Building, with Many Houses, Some from the United Booking Offices.**

On Wednesday the Metropolitan Vaudeville Exchange sprang into life at the Long Acre Building, with Joe Wood as manager.

The new booking agency is a corporation. Pat Casey is president. Pat's brother, Dan, is treasurer.

The Metropolitan starts off with something like fifty weeks or houses of the smaller grade, securing about thirty of these from the United Booking Offices. The United has found itself unable to take care of the smallest time in its offices. Charles E. Gilmore of Oswego, who brought "The Brotherhood Circuit" of small time into the big agency, has returned to the city by Lake Ontario, and the theatres left behind him have been transferred to the Casey-Wood concern.

It is said the common knowledge that the United would have to shortly dispose of the fourth grade houses it has booked for, and the negotiations had with the big office with Joe Wood, brought Pat Casey and Wood together.

The Joe Wood, Inc., agency is no more. Casey was in this for a couple of weeks. M. R. Sheedy was the third partner. The acceptance by that agency of the Gilmore, Springfield, Mass., as a booking point gave Casey, who dissented from the transaction, opportunity for a hasty exit, which he made.

The association of Mr. Casey with the Metropolitan in addition to his large booking office (The Casey Agency) is believed to have been made by Casey, in part at least, to secure more new material, which the connection with the small time will immediately bring him in touch with.

The Casey Agency is the eastern representative for the Pantages Circuit in the northwest. It places acts generally on the big western and eastern time, excepting in the Morris houses.

Some booking connection may be en-

tered into between Feiber, Shea & Coultant and M. R. Sheedy, who was the partner in Joe Wood, Inc. Sheedy has about fourteen theatres under his direction.

The People's Vaudeville Co., of which Jos. Schenck is the active member, controls twelve houses. Wood says the booking of these removed with him to the Long Acre Building.

The People's Circuit is an important one among the small time houses. It has four theatres in Brooklyn, with all its time located convenient to New York. Marcus Lowe, the capitalist of the People's, is said to have sold his interest in a "nickel" chain of stores for \$500,000.

It has been rumored that if the small town managers in the United like S. Z. Poli and Wilmer & Vincent should change the present policy of any of their theatres into the cheaper grade, the Metropolitan would, in the natural course of events, secure the bookings under the new order of things.

Wood had a five-year lease upon the offices in the Sheridan Building, and he may hold the premises rather than have them come into possession of a competing agent.

George Byrne, an "outside" agent, having an office just across the hall from Wood's old quarters, may also move to the Long Acre building.

### MADELINE MARSHALL OUT.

Philadelphia, May 27.

Madeline Marshall will leave "The Boy and the Girl" this Saturday night. Miss Marshall was not satisfied with her role in the show which opens Monday in New York.

### BURLESQUE GIRL IN "FOLLIES."

"The Follies of 1909" has Sophie Tucker, a recruit from burlesque, as a principal. Sophie leads a number surrounded by the comedians. It is "Teddy in the Jungles."

### ISMAN SAYS THINGS.

Exception has been taken by Felix Isman, the Philadelphian, to the article mentioning the real estate operator in last week's VARIETY.

The story which had to do with the forthcoming dissolution of the United States Amusement Co. mentioned that Mr. Isman had neglected to answer to the summons for an assessment of \$25,000 levied by the company upon the stockholders and directors. It also said that this failure on the part of Isman to remit was one of the causes of the breach between A. L. Erlanger and himself.

Another statement was that the United Booking Offices had been unable to secure legal proof of Isman's reported interest in vaudeville ventures upon which to base a suit for the collection of the \$250,000 penalty provided for by the "settlement" agreement between the directors of the U. S. Amusement Co. and the United were any director to engage in vaudeville during ten years from the date the agreement was signed.

With the exception, Isman authorizes the statement that he was never assessed by the United States Amusement Co. for the sum; that he originally contributed \$30,000 to the capital stock of the corporation, and that, although often demanded, no accounting had ever been rendered to him by the company of its transactions, receipts, disbursements, liabilities or assets.

Mr. Isman says that not having been assessed nor failed to make good any amount to the U. S. Co., that that could not have entered into his differences with Mr. Erlanger.

Mr. Isman admits he has a minority interest in William Morris, Inc., adding this connection with the Morris Circuit of vaudeville theatres has been known, and never denied by him.

### ANNA LAUGHLIN AND GAZE.

In the singing sketch Anna Laughlin is rehearsing for vaudeville she will be assisted by Leslie Gaze, who left "The Candy Shop" at the Knickerbocker last Saturday. Jack Barrymore replaced him.

Bert Cooper is in charge of the bookings for Miss Laughlin's act.

### KELLY GOES BIGGER THAN EVER.

(Special Cable to VARIETY.)

London, May 27.

Monday was return day at the Palace for Walter C. Kelly, "The Virginia Judge." He went bigger than ever at this house, where Mr. Kelly is as popular as any one could possibly be.

At the Coliseum on Monday W. C. Fields also registered a big hit.

### TRANSATLANTIC PICTURE SHOW.

The North German Lloyd Steamship Co. has created the office of general amusement director, that functionary to arrange amusements for passengers between New York and Europe. Jeannette Young, formerly a member of a Cleveland stock company, has been engaged for the post.

Instead of putting on the customary vaudeville shows and parlor entertainments Miss Young proposes to lay in a large store of moving picture reels and give a regular course of entertainments. Educational subjects having to do with travel series will form a large part of the shipboard programs, with a lecturer to discourse on the reels as they are shown.

### ELLALINE TERRIS AT \$1,000.

London, May 18.

On May 31 at the Coliseum, Ellaline Terris, wife of Seymour Hicks, reopens in vaudeville as a "single act." During this season Miss Terris appeared in the halls with Mr. Hicks. Hicks is now playing with Zena Dare.

The "single woman act" will command \$1,000 weekly for four weeks with the Moss-Stoll people. The Marinelli office in London engineered the engagement.

### "BACK AGAIN" ON BROADWAY.

The new Milton and Sargeant Aborn musical comedy "Back Again" will be presented for the first time at Newark June 7. The show is due to arrive on Broadway June 14, but at what house isn't stated. If the piece does not warrant a summer run in the big city it will go on to Boston.

Ned Nye has been engaged to create the principal comedy role. The Shuberts are reported to have the bookings of the show in hand.



**MORRIS-PANTAGES' STORY.**

A report spread during the week that there rests in the William Morris office a signed agreement between Morris and Alexander Pantages agreeing that Morris shall book acts over the Pantages time in the northwest commencing September 1, next.

The report said that Louis Pincus, the eastern booking representative for Pantages in The Casey Agency returned from Seattle with the agreement. Mr. Pincus arrived in New York two days before Morris left for England.

This week Mr. Pincus denied that Pantages had entered into any agreement to book with any circuit, or that he brought back any agreement.

The story continued to be talked about, however, and it was also said that during Morris' recent visits in Chicago he had met Alexander Pantages there, once or more.

The "leaking" of this story may have been premature. On Thursday it was rumored that George M. Leventritt, general counsel for William Morris, Inc., was in Minneapolis, and it was surmised that he was in conference with Mr. Pantages there. It was considered quite likely that the question of a Morris-Pantages agreement would be settled at that meeting.

**SOMETHING TO UNRAVEL.**

New Orleans, May 27.

Unravel, please! The Western Vaudeville Association of Chicago supplies vaudeville attractions for the Greenwall; William Morris for "White City."

Acts play the Greenwall one week, "White City" the next, and vice versa.

Recently a singing and dancing act played at both, appearing at "White City" "No. 2," and closing the bill at the Greenwall the same evening.

Morris and the W. V. A. are opposing each other wherever either can.

**PITOU STARRING FISKE O'HARA.**

Augustus Pitou, who promoted Chauncey Olcott into stardom and boomed that romantic Irish singing actor into the hearts of all kitchen mechanics, has undertaken the task of starring Fiske O'Hara for next season.

**\$1,000, AND AN ACCENT.**

Chicago, May 27.

May De Sousa, the American girl who pleased the Britishers, is contemplating vaudeville. It is reported she has been offered \$1,000 for a week at the Majestic. Miss De Sousa has an English accent that astonished her parents.

**INJUNCTION SCARES JOHNSON.**

An injunction said to be ready in London for service is keeping Jack Johnson over here. Johnson expected to and should have sailed last Tuesday to open in June at the Aldwych in "Sporting Days," when the London house passes to the management of Seymour Hicks.

The Gibbons Circuit claims an option of Johnson's English time, and the report reaching the black champion that Gibbons had secured a restraining order against his appearance elsewhere decided him to remain at home.

Boyd Park, Huntington, Ind., is now playing vaudeville to good business.

**NEW HOUSE POSTPONES OPENING.**

The opening date of Dave Robinson's new vaudeville theatre down Coney Island way has been postponed from June 7 to June 14. Through the necessary adjournment, Mr. Robinson must lose his premier attraction arranged for, Eva Tanguay. The star of the first week's aggregation will probably turn out to be Montgomery and Moore.

The strife between the Brighton Beach Music Hall, the established variety house of the Beach, and Mr. Robinson's theatre, both booking attractions through the United Booking Offices, is growing so warm as to cause remarks that the peculiar booking conditions governing the bills at each house can not continue.

Many believe that stress of circumstances will bring about the withdrawal of one of the houses from the United agency before July 1.

Neither Arthur M. Hopkins, manager of the Brighton Beach, nor Mr. Robinson will admit the slightest grounds for these rumors, but the bickerings over pre-advanced billing, acts mutually contracted for and sought, seem to carry their own conclusion.

At the Robinson hall Willie Pantzer & Co., Joe Hart's "Bathing Girls," the Rooney Sisters, and Hugh Lloyd will make up part of the first program. Jack Levy's "Girl With the Angel Voice" is reported to be slated for a run there, commencing June 21.

Over at Rockaway Beach another seaside struggle commences with the opening of the regular summer season during June. Demling's, booked from the Morris office, will oppose Morrison's, a United summer house. It will be the first season Morrison's encounters live competition.

**HERE'S VON TILZER'S PIECE.**

Chicago, May 27.

The new musical comedy which will inaugurate the Cort Theatre on or about November 1 will have a trio of authors, Stanislaus Stange, Vincent Bryan and Harry Von Tilzer.

H. H. Frazee, one of the directors of the theatre, has returned from New York where he engaged the stock company. He says it will be one of the strongest organizations ever put together.

**CHICAGO WELL SUPPLIED.**

Chicago, May 27.

Chicago will be well supplied with shows this summer. Announcements have been made by the downtown houses of the warm weather attractions.

Among them are: "The Hurdy Gurdy Girls," with Richard Carle, Colonial; "The Blue Mouse," with Mabel Barrison and Jos. E. Howard, Garrick; "The Alaskan," Great Northern; "The Sins of Society," McVicker's; "The Bachelor," with Charles Cherry, Whitney.

The Princess and LaSalle will remain open for a few weeks.

The dramatic stock company, headed by Virginia Harned, opened at Sans Souci Park Sunday. The engagement is for three weeks, after which Wilton Lackaye, Henry Miller and Amelia Bingham will follow, with possibly Henrietta Crozman, in a revival of "Kitty Bellairs." Vaudeville will remain at the Majestic and American Music Hall.

**STRANDED MINSTREL WEDS.**

San Francisco, May 27.

The mere circumstance of being stranded 3,000 miles away from his home town of Macon, Ga., did not interfere with the marriage of Emil Subers, "The Georgia Sunflower." A few days ago his wedding to Margaret Young, a San Francisco girl, was celebrated at the Van Dorn Hotel by Justice Flood.

Subers came out to the coast this spring as a member of the American Minstrel Co., which was scheduled for a run of twenty weeks here. The company disbanded after playing two weeks. He has pending a suit for \$2,000 against the management of the company.

Subers met Miss Young while playing with the Primrose Minstrels in Oakland three years ago.

**KELLER RUNNING MARYLAND.**

Baltimore, May 27.

The show at the Maryland, James L. Kernan's house, has been placed there for this week by Edward S. Keller, the New York agent. Mr. Keller will also run the theatre with another of his vaudeville shows next week.

The present headliner is La Titcomb, the horse woman.

**JULIE HERNE, STAR AND AUTHORESS.**

St. Louis, May 27.

That the Oppenheimer Brothers (Sol N. and Jacob), who in the past have confined their efforts to managing theatres and gardens, will blossom forth next fall as producers is but part of an announcement made this week.

They have signed Julie Herne for two years, and will produce "Sylvia," the play written by Miss Herne in which she is playing the title role this week at Suburban. It was given Sunday night for the first time on any stage, leaving a splendid impression. Suburban stars will produce four or five new plays this summer, from which at least three will be selected by the Oppenheimers and sent on the road. They have arranged with the Shuberts for the time.

**"THE QUEEN" GOING WEST.**

To provide for any shortage of diversion at the Alaskan-Yukon Exposition, opening at Seattle, Wash., June 1, bookings have been entered in that city for "The Queen of the Moulin Rouge," hot from Broadway, New York.

The warm show will strike the Exposition town before the summer is far on its way, the piece working westward. It may go into a regular theatre for a run, or take a stand on "The Pay Streak," the busy little hideaway on the Exposition grounds.

Tom Ryley's "Queen" would have been playing in Boston this week, if the mayor had not locked up the city gates to it. So back to the Grand Opera House, New York, after a week's absence, goes the former Circle Theatre show, commencing Monday next. The week after, Philadelphia is to receive a dose of the "Moulin Rouge," and further, deponent sayeth not.

Hazel Sanger (Mrs. Willie Cohan) has been engaged for Fred Irwin's "Big Show" next season.

**ZIEGFELD SUED BY GAMBLER.**

An action for \$20,000 brought by Alfred Boulant, proprietor of a gaming place at Biarritz, France, has been commenced against Florence Ziegfeld, Jr., in the Supreme Court of New York. The Frenchman alleges the debt was contracted in 1905, and evidenced by an accepted bill of exchange, which he holds, but cannot collect.

Ziegfeld says he lost \$200,000 acting as banker in baccarat the same day the bill of exchange was drawn in Boulant's place.

There are letters held by the gambling house keeper written to him from Ziegfeld and Anna Held, his wife. Miss Held told in her letter if Boulant did not press her husband the money would be paid when Ziegfeld became affluent once more, but if the account should be given for collection to attorneys, then her husband would no longer consider it a debt of honor.

The grounds for refusal of payment set up by Ziegfeld in his answer to the complaint is that a gambling debt is not collectable in this State, and that Boulant illegally conducted his gaming place in France.

**TRULY SHATTUCK IN RUSSIA.**

London, May 18.

On May 29 Truly Shattuck will open for a month's engagement at the Theatre Krdsotowsky, St. Petersburg, Russia.

Miss Shattuck is sorry the contract was signed, as an offer for \$500 weekly during June in the States was since received by her.

**"BLACK CITY" SAFELY OPENS.**

New Orleans, May 27.

"Black City," a resort operated, controlled and patronized by the unbleached, unlocked its turnstiles on Sunday. The list of fatalities for the opening day was considered unusually small, although this might have been caused by the ministrations of an extra squad of policemen.

**SEVERIN COMING BACK.**

The French pantomimist, Severin, who made his first appearance in America during the past season at the Morris houses, will return in the fall to again play over the same time.

A contract for twelve weeks, commencing Nov. 1, next, has passed between the Frenchman and Morris.

**TRIXIE JOINS "YAMA."**

Philadelphia, May 27.

Al Aarons is making strenuous efforts to build up "The Girl from Yama," now in its third week at the Walnut. Trixie Friganza joined the company Monday night and several other changes have been made.

**BERLIN'S "WHITE CITY" OPENING.**

Berlin, May 17.

The opening of a "White City" will take place May 29. The park is located on the same grounds with Nick Kauffmann's skating rink. The park is to run under the management of Messrs. Sallmeyer and Frenkel.

Ila Grannon has been engaged for the Orpheum and western time through Edw. S. Keller.

# MURDOCK'S RETIREMENT FROM VAUDEVILLE SEEMS LIKELY

**May Dispose of His Big Holdings and Give Whole Attention to the Conduct of Independent Film Interests**

This week may have witnessed the retirement of John J. Murdock from vaudeville in order that the busy man from Chicago might devote all of his future time and attention to the International Producing & Projecting Co., the big opposition to the Biograph-Edison combination in the moving picture field.

During the past few days there have been many meetings at the offices of the Orpheum Circuit in the Long Acre building. These have been attended by C. E. Kohl, Frank Tate, Geo. Middleton and Max Anderson, besides Martin Beck and Fred Henderson, the latter of Henderson's, Coney Island, and who is interested in one or more of the Orpheums in the west.

The conferences have mostly been over the purchasing of Mr. Murdock's interests in the many ventures operated by the western contingent. It is said Mr. Henderson presented himself as a purchaser of the Murdock shares, supported by Mr. Beck. The same story relates the other western people set up that it would be better to buy Murdock out themselves than to have the Murdock end vested in someone not heretofore associated with all.

The sum quoted in the reports as the value placed by Mr. Murdock upon his share in the different enterprises is a very large one, \$100,000 being the lowest mentioned.

The International Co. was formed and successfully placed by Mr. Murdock as the leading figure in the picture opposition. The corporation is capitalized at \$2,000,000, with monied men in the directorate from several western cities.

The breadth of the business and the immense amount of detail and attention required has kept Mr. Murdock busily engaged in its behalf. This has led him away from the vaudeville side where he has been a most important figure for many years, and the general manager of the Western Vaudeville Association, the large booking agency in Chicago.

Moving pictures is something after Mr. Murdock's hobby, photography, and he is more than naturally interested in the film business through that. When colored photography was in its infancy almost, Mr. Murdock had at that time carried on experiments until he was considered proficient and an expert on the intricate problem of placing colors on negatives.

## OMAHA'S NEW HOUSE REPORT.

Omaha, May 27.

There is a rumor about town that the Stortz Brewing Co. is behind a project to build a new theatre here. The William Morris Circuit will have a ten-year lease on the building, it is said.

The brewing company is one of three wealthy liquid factories of the west. Anheuser-Busch and the Pabst Brewing Co. are the others.

## PARK SHOWS ORGANIZE.

Nine summer parks taking their bookings from the Park and Fair Department of the United open Monday. Bookings are being supplied by Walter J. Plimmer and M. E. Robinson. Half a dozen permanent companies have been organized to play the United Summer time by Plimmer. Among them are Jack Lyle's Pan-American Minstrels; a musical comedy company, with James J. Sullivan at the head in "Never Again," and "Dooley's Doings," headed by Joe and Nellie Doner.

As more parks open other companies will be put together until a certain proportion of the total park time is operated as a "wheel," the attractions remaining unchanged as they move from place to place.

## FORTY AGENTS IN ASSOCIATION.

The projected association of the agents engaged in the vaudeville booking business held its fourth meeting Thursday evening. The association now includes forty members. James J. Armstrong is temporary chairman of the meetings. "Theatrical Agents' Board of Trade" has been chosen as the tentative title of the organization.

Some of the agents doing business through the United and Morris offices do not seem to be very much interested in the project. This roll of officers has been chosen: James J. Armstrong, president; Alonzo Foster, vice president; Joseph J. Leo, treasurer; Joseph H. Phipps, secretary. George White, Joe Wood, Charles W. Plumb, Montgomery Troupe, Len Spencer, James Plunkett, Victor D. Levett, George J. Byrne and Tobias Keppler form an advisory board, representing every branch of the booking business.

At Thursday evening's meeting a constitution and set of by laws were read and voted upon.

## "THAT" QUARTET SPLITS UP.

There is no more original "That" Quartet. This week two of the former members arranged for new combinations, both in "two acts."

Audrey Pringle has formed a partnership with Geo. Whiting, who last appeared with the Clark Sisters. They will arrange a number for the circuits to be booked through Jack Levy.

Geo. Jones and Ben Deeley, late of Rogers and Deeley, have reached an understanding and will both work in "one" as blackface comedians with songs and talk.

The remaining duo of the quartet, Harry Sylvester and William Redmond, have made no announcements.

## HUMPHREY HAS DONE IT.

Chicago, May 27.

Claude S. Humphrey, the representative of the Bijou Circuit, Michigan, at the Western Vaudeville Association, was married May 5 to Mayne B. Davis (non-professional), at Lansing, Mich.

## EMERSON BROWNE SHOTS A MAN.

On Wednesday morning about two o'clock, Porter Emerson Browne, the playwright who wrote "A Fool There Was" and several vaudeville sketches, shot William De Vay, who was on the porch of Browne's house at South Norwalk, Conn., at the time threatening death to the author.

De Vay claims that Browne ridiculed him in the "Fool" play, without stating what character was drawn from him.

The man reached the Browne home at one o'clock in the morning, creating a disturbance. Browne telephoned to the Norwalk police. The police said his home was outside the town limits and they were without authority on his premises. The playwright then shot off his pistol in the back yard four times, hoping to attract neighbors, but the neighbors failed to respond.

After ordering De Vay away several times, Browne shot twice through a window at him, hitting the man in the side the second time. He was removed to the Norwalk hospital, where the physicians said he might die.

At the hospital De Vay grew violent and was placed in a straight jacket.

## LIFE MEMBERSHIP AT \$100.

Life memberships were voted worth \$100 in the White Rats at the meeting held by the organization on Tuesday.

A life membership cannot be obtained until the member is a year-old Rat.

## SAVOY BACK TO OLD POLICY.

Atlantic City, May 27.

On May 31 the Savoy resumes the policy of pictures and three acts which prevailed before vaudeville altogether stepped in four months ago, under the direction of Wesley & Pincus, of New York.

Since the dissolution of the firm, Louis Wesley has been the booker. It is understood Mr. Wesley may take over the Criterion, which had a short run of straight vaudeville around Eastertime.

## FOREIGN AGENTS WON'T "BAR."

A story was current during the week that the United Booking Offices had called upon the foreign agents booking through it in New York not to place any "Morris acts" in Europe. It is said the foreign agents declined point-blank to accede to the request.

The "foreign agents" probably referred to is H. B. Marinelli. Charles Bornhaupt is the local branch manager.

## SUES FOR SALARY.

Cincinnati, May 27.

Phil Kussel, former manager of the American Music Stores, is plaintiff in a suit for \$2,500 against that concern, claimed as salary under a canceled contract. Kussel declares that he was engaged under a contract to act as western manager of the American Co. at \$1,800 for the first year and \$2,000 for the second. He avers that while the contract was still in force and notwithstanding he had fulfilled all his contract obligations, he was discharged. The case has been removed from the Common Pleas Court to the Federal Circuit Court, the defendant being a resident of New York.

## "ACT STEALING" STARTS RIOT.

All the accounts afterward said that the first floor of the Sheridan Building on Wednesday morning was an exact imitation of a miniature riot, with words thrown about instead of stones and bottles.

It started on Monday when a representative of a western circuit with offices in the building saw an act at a small house in Brooklyn. The representative slipped around to the stage door, got inside, and proceeded to tell the act the vacation it would have were it to take a trip over the western chain. An appointment was made for the following day to talk it over with the representative's chief.

The act duly called at the Sheridan Building, but instead of stopping in to meet the representative or his chief, passed on to the agent who did the booking in Brooklyn, explaining that someone was trying to steal him.

A few muttered words followed, the curse was uttered, and the Sheridan Building knew not what was impending for Wednesday morning, when the man who booked the act met the man who wanted the act in the hallway of the first floor, just between the entrances to the two offices.

There was talk, much loud language, and it brought a crowd into the hallway, and a crowd in front of the street doors. The people wondered what the noise was and why the building didn't fall down.

No blows were struck, and the affair straightened itself out after a time, each agent retiring to his den.

Then the chief of the man who wanted to act came in to go to work. While removing his pearl gloves, the representative told the chief what the man who booked the act had said about him, the circuit and all eternity.

"He said that, did he," said the chief, taking a reef in his trousers and doing a hitching kick to see if he were in condition. Then the chief of the representative who wanted the act meandered into the offices of the man who booked the act, walking right through the gate and there was another riot, with no blows struck.

The social chats caused by the controversy left a funeral aspect to the Sherman building the remainder of the day. Those who were about it during the afternoon asked all the visitors to "Please make a noise."

A subscription was raised to guarantee anyone board and lodging in a first class hospital if he would try to frisk an act out of the small time. One man in the building said he was dosing in his chair at the time, and the racket sounded so like the old days "on the lot," he never left the chair fearing it was a dream. He subscribed \$50 to the hospital fund for a repetition.

## STEINER RENTS RONNACHER'S.

Berlin, May 17.

Further information regarding Gabriel Steiner taking Ronnacher's, Vienna, is that Mr. Steiner has rented the property, backed by a company. He will run it along the lines of the Metropole in Berlin, with operettas.

Gabriel Steiner is extremely popular in Vienna, where he was manager of the big summer enterprise, "Venedig in Wien," for several seasons.

### AGENTS STILL KEPT OUT.

No alteration has been made in the ruling of the United Booking Offices preventing agents from entering the "big room," where the managers congregate.

Some of the agents are walking about the private hallway at will, apparently, although it is claimed no agent is allowed past Special Officer Clarke without an appointment to meet someone in the private rooms lining the hallway on the east side.

Agents are "reporting" to Phil Nash or Sam Hodgdon, and one or two have not visited the offices since the order was promulgated. An agent this week remarked that perhaps the managers did not miss them now the summer season is on, but that there would be calls for the commission men when the managers wanted acts quickly after the houses reopened.

One agent threatened unless he could personally place acts with managers within a certain time, he would then offer his acts to whoever might consider them, whether the managers should be connected with the United or the opposition.

Moore & Wiggins, the United managers operating in Rochester and Detroit, have an office of their own on the third floor of the Long Acre Building. The same managers supported a private office outside the United in the St. James Building.

### HAS "DERBY" FILM.

A moving picture of the English Derby, run at Epsom Downs, near London, on Wednesday last, will be shown at the American, New York, the latter part of next week probably, or shortly after the arrival of the Lusitania.

William Morris cabled his office he had secured the exclusive American production rights to the "first run" of the film, and that the reel has been shipped on the boat leaving Liverpool to-day (Saturday).

### WILBUR TUCKER DIES.

Wilbur J. Tucker, who has had general charge of booking for the New England houses, taking their attractions from the United Booking Offices, died Tuesday morning in Saranac Lake, N. Y., where he had gone for his health.

Tucker telegraphed his wife in New York that he would be home Tuesday, and was on his way to the railroad station in a carriage when he was seized with hemorrhage of the lungs, dying before medical aid could be procured.

Mr. Tucker gave up active work in the United several months ago, owing to failing health. He took a trip to Bermuda, but remained in the Islands only a few days, going from there to the Adirondacks. It was the opinion of his friends that the sudden change of climate worked a severe injury to him. He appeared to have improved greatly and was anticipating an early return to work.

Mr. Tucker was born in Newark, N. J., about thirty-eight years ago. He first came into prominence as a booking agent in Boston, where he built up a large business in handling Sunday performances and club entertainments. For a long time he supplied the Sunday vaudeville at the Olympia and Majestic in that city. Mrs. Tucker, the widow, was formerly one of the LaPorte Sisters.

### JOSEPHINE DAVIS.

Every once in a while some "single woman" forges herself out of the maze of vaudevillians and makes them take notice. Josephine Davis, the singing comedienne, is one of these. Her pictures are on the front page this week.

Going it single-handed and without the aid of "boosters" or press agents, she has completed a most satisfying solid year's work booked direct from the United Booking Office.

Miss Davis' success has brought her flattering offers for straight and character parts in musical comedy, but she will remain in vaudeville.

Her dainty gowns have been an additional attraction for the women and are much admired by the men as well. Miss Davis works along refined lines and her efforts next season will be in the same direction.

The phrase "dainty and sweet" has been justified by and naturally annexed to Miss Davis.

Next week (May 31) she will appear at the Fifth Avenue Theatre.

### BERNSTEIN GAVE UP REAL MONEY.

Many a broad smile passed over the faces of Broadwayites on Monday when it was learned that on the evening (Sunday) previous, the police had ordered Bernstein not to give a performance that night at his Washington Park (N. J.) vaudeville theatre.

A goodly crowd was reported clamoring about the box office when the official notice arrived. Several had purchased tickets and were in the theatre.

Bernstein obeyed the authorities, and (this is what caused the smiles) returned the money to all those with paid-for coupons. When John, the Capitalized Barber, who has had intimate business connections with Bernstein, heard the news, he said: "Well, what do you think of that? Freeman giving up;" and in the excitement brought by the shock John tried to cut his own hair.

Bernstein and the barber are friendly now, though; enough, anyway, to call each other by their first names among others. The friendship is so strong, Mr. Bernstein insisted, that his old pal, John J. Riesler, should attend the opening performance of James J. Jeffries at Washington Park next Monday night.

To publicly prove the friendly bond, Bernstein sold Riesler a box for \$25.

### READY TO BUILD MORRIS HOUSE.

Indianapolis, May 27.

Work will commence by June 1 on the projected \$60,000 theatre which is to house William Morris' Independent vaudeville here next season. This announcement was made a few days ago at the headquarters of the American Luna-Dome Co. The real estate deal, all that remained to complete it, was closed yesterday. The location was not made known.

It is said five prominent business men of Indianapolis are interested. The Luna-Dome Co. has theatres in Memphis, Terre Haute and Louisville.

### BURLESQUE MEETINGS SOON.

Both Burlesque Wheels will hold their annual meeting next week. President James J. Butler of the Empire Circuit, is now in town, being registered at the Imperial Hotel. James Fennessy will arrive

this afternoon, and John Whallen will come in from Louisville next week.

The Easterners will hold their confab at the Columbia Amusement Co. headquarters in the Gaiety Theatre Building, on Friday afternoon.

### VAUDEVILLE OPENS AT MAJESTIC.

The Majestic Theatre at Columbus Circle will open Monday with a policy of popular vaudeville and moving pictures to run through the summer. It will be under the management of the People's Vaudeville Co. This same concern offered the lessees of the house \$50,000 a year for a long term lease but their tender was refused.

For the opening bill the Joe Wood office has booked in the following show: Murray Livingston and Co., J. J. McGowan, Barrett and Bayne, Maud DeLora, Levy Family, Marion and Rial, Feeney and Reilly, Ned Norton and the Bates Musical Trio.

Monday, June 7, the West End Theatre in Harlem will likewise revert to the vaudeville and picture style of entertainment under the People's Co.

### BROOKLYN OLYMPIC OUT.

The Olympic Theatre, Adams street, Brooklyn, will not play Eastern Wheel Burlesque next season. The control of the property will be offered by Hyde & Behman, its owners, to the highest bidder. An erroneous announcement was made early this week that the house would play stock. Its future has not yet been disposed of, except in so far as the decision to discontinue burlesque has been fixed. Whatever disposition is made of the house, it will no longer be under Hyde & Behman's management.

The opening of the Casino a few blocks away by the Empire Circuit Co. (Western Wheel) inspired the move. Hyde & Behman control the Star Theatre in the same section of Brooklyn and in the face of outside opposition felt that playing burlesque at the Olympic was equivalent to running opposition to itself. With the elimination of the Olympic, it is likely that one of the Eastern shows will be dropped out.

Other Hyde & Behman properties have been farmed out recently. The Folly has been let as a vaudeville and picture house. Its manager is not known, but the firm receives \$40,000 annual rental for the theatre. Their Bijou is being handled by the People's Vaudeville Co. (of which Marcus Lowe and Jos. Schenck are the heads), and which pays \$20,000 a year for the lease. The Grand Opera House, another Hyde & Behman holding, has been turned over to the Shuberts.

### A COUPLE OF NEW ONES.

"A Night in a Turkish Bath" and "Foxy Grandpa" are a couple of new ones for vaudeville, passed favorably upon by Jos. Hart. Each will see the light next season.

The "Foxy" piece will be the second act of the play of that name, and engage about twenty people.

The "Turkish Bath" affair will be a hilarious composition, with a "fat man's" quartet, having incidental humorous occurrences of what could happen in the sweating place. The original skit was given at a Lamb's Gambol in the clubhouse, where the characters in the "sweat room" of the bath house were realistically costumed.

### NEW MOVE IN GAIETY CASE.

Louisville, Ky., May 27.

The indications are that the litigation over the building of the Gaiety Theatre by Rudolph Hynicka will all be gone over again. Joseph Huffaker, the commonwealth's attorney, this week filed an application for the issuance of a mandatory injunction ordering Building Inspector Marshall to stop the construction work.

The petition recites that the Gaiety Theatre Company has no building permit, the permit issued by the Building Department having been declared invalid as well as a second permit.

### TRACING "THE TRUNK TRICK."

The suit for infringement brought against Howard Thurston by Horace Goldin, has progressed far enough for Thurston to offer evidence that in presenting the "trunk trick" in his repertoire of magic and illusions, he did not infringe upon Goldin.

Imro Fox, Thurston's chief witness, testified while under examination by M. Strassman for the defense, that the "trunk trick," upon which Goldin has a patent, was performed many years before Goldin by a number of magicians.

Goldin claims that after he had shown the trick in New York City, when it was then new to all the present day theatre-goers at least, Thurston saw and copied it. Goldin also claims that Thurston offered him a sum of money for the right to use the trick.

The evidence to be presented by Goldin through his legal representative isn't stated. Just now Goldin is playing in Europe. Thurston has closed his season, having traveled with his own show under the delegation of Harry Kellar, as "Kellar's successor."

Mr. and Mrs. Hugh J. Emmett leave next week for Green Lake, near Seattle, where they will spend the summer. They return east to play next September on bookings by Jack Levy.



PEACHES.

The little Boston Terrier, "PEACHES," that has accompanied J. KNOX GAVIN and JENNIE PLATT upon their vaudeville tour, died of heart failure May 18, at Kalamazoo, Mich. Her body was embalmed by a local undertaker, placed in a casket and shipped to Dr. Johnson, of New York City, for interment in his canine cemetery at Hartdale. "Peaches" was nine years old, and the only time she had ever been in a baggage car was when her body was sent back to New York for burial.



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The vaudeville season of '08-'09 is over, a little previous to the date of wind-up last year, which set the mark for an early closing last spring, the smaller managers outside New York placing the blame for quitting so soon on the influx and extraordinary success of the "picture shows" then prevailing. Now the cause is the "10-20" variety of variety.

The "10-20" vaudeville show, more commonly known as "pop. vaudeville," combining a mixture of from four to seven acts with a sufficient number of picture reels to offset successful competition from a moving picture show only, is "variety" purely. It harks back to the early days of B. F. Keith, when he inaugurated the "continuous" performance, one of the very few things in theatricals Mr. Keith is entitled to credit for.

A noted happening of the present season is the Keith trend backwards. The long-ago training of a cheap bill, with enormous profits, is a principle Mr. Keith and his long-employed lieutenants cannot overcome. Witness the conversion of the Keith houses into "picture places."

The illustration of the B. F. Keith management rests in New York City. The Keith houses, Union Square, 23d Street, 125th Street, 58th Street, Harlem Opera House, and Keith's Jersey City, have all changed over from a vaudeville entertainment to "pictures." The Keith-Proctor firm has one vaudeville theatre left in Greater New York (Fifth Avenue).

No one has been found capable of explaining why only the Keith vaudeville houses have found vaudeville unprofitable in the metropolis. Percy G. Williams still operates his four big houses (and is building another in the Bronx); William Hammerstein is not moaning about patronage at the Victoria, and William Morris is now conducting three first-class houses, all opened since last fall. Still Keith prefers "pictures."

It is an anomalous condition as concerns the Keith end. B. F. Keith, always an aspirant for the leadership in vaudeville, with his chief factotum, E. F. Albee, finds himself at the head of a partial picture circuit and the largest booking office in the world, without the power his position seems to indicate, and without the booking office able to book vaudeville for the very class of smaller and cheaper entertainment Keith has plunged into.

Perhaps there is a reason causing Keith to judge vaudeville as less than pictures, which is not acceptable to the regular showmen of the vaudeville profession. B. F. Keith has always conducted his enterprises as an individual. Percy G. Williams is president of a corporation; the Orpheum Circuit with Morris Meyerfield, Jr., and Martin Beck at the head, is another corporation. William Morris does business under a corporate style. Stockholders in capitalized companies are jubilant when an annual income of more than five per cent. is received on the par of the stock they hold. Both Mr. Williams' company (Orpheum Theatre Co.), and the Orpheum Circuit (in the west) have paid far more than this amount of dividend, and the respective managers of the corporations are looked upon as shrewd business men by their co-directors and stockholders. But Keith wants too much money. He can't appreciate an ordinary profit in the show business.

This money insanity in vaudeville, imbedded so deeply into the brain of some managers, will surely be the cause for the disruption of the United Booking Offices, if that occurs, which is not at all unlikely, whether in six months or three years. The plain facts about the disorder, confusion and unrest among the managers of the United (who are not concerned in the profits of the agency) are these: There are three men who want the United Booking Offices as an agency to make money. They are Percy G. Williams, E. F. Albee and F. F. Proctor. Albee represents Keith, and associated with Williams in this particular matter may be William Hammerstein, at least to the extent of securing a rebate from the United on the commissions for acts booked through it for his theatre. This trio of executive heads in the United are looking out only for themselves; in the conduct of their houses and in the running of the agency. They want their theatres to make money, and they want their agency

to return big profits also. When Williams entered the United offices, he did so on an equal sharing basis (50-50) with the Keith side. Mr. Williams may have also made an agreement that all his commissions should be rebated.

Those are the prime reasons. They begot dissension and desertion through these managers who have their own interests to look after in every way as far as the United is concerned, simply overlooking the other managers who are not officers in the booking corporation. The small manager has no chance in the United. He is not even recognized, much less given a thought by the leaders. Otherwise that disastrous "split-commission" order would never have been uttered. The "split" whereby the agent is compelled to pay over to the United one-half his earnings was only intended as a revenue getter for the agency. It is ridiculous for any one to argue there is a possible benefit to the smaller manager in it. The moment the order went out, there was a good cause for agents and artists to raise salaries. Messrs. Williams, Albee and Proctor believe they are capable of protecting their own interests; they know the acts they want and how much they will pay for them, etc., so let the other managers do likewise. But the "other managers" who amount to little as managers in the United office, see Williams and Albee fighting for acts, signing big numbers for long terms at large salaries, and have no way of interposing any objection. They are under contract and pay \$25 weekly (each house) for the privilege of "booking" through the United. In return for this weekly expense and being bound for a year or more, they in due course of every season accept acts for their bills at prohibitive salaries for small managers, which they could very well work along without. Towns outside New York do not need all the numbers played in the metropolis, but someone must take up the time the United gives. After New York, the others come.

Another thing that militates against the triumvirate of the United giving a second thought to the smaller managers is that each of the biggest directors is independently wealthy. As regards the money side of the proposition, neither cares whether the United Booking Offices continues, or the vaudeville business holds up. They could retire at any moment, with more money than plenty to live the remainder of their lives luxuriously.

It is amazing that managers like S. Z. Poli and Charles W. Bennett, each with a circuit of vaudeville houses exceeding those managed by Keith or Williams, submit to this order of affairs.

These managers are booking through the United, listening to the excuses set up by the larger managers of the needs and necessities while "opposition" is against them, and are at the same time threatened by a far more dangerous rival to the "small time" than William Morris could prove, in the "10-20" vaudeville.

In a small town, the ten-twenty cent admission scheme can as effectually prove a formidable competition to the small United manager as the "5-10-15" or "10-20" combination vaudeville and picture show did to the "picture places."

It was said in these columns when the United Booking Offices was formed, that left alone, the United would kill vaudeville within three years. The United has had opposition each season since then, but with all that, it has given vaudeville a bump from which it is suffering at present, and solely through its inattention to the small manager it charges for booking.

What the United is in need of most is a thorough business showman, without theatres of his own to look after, who can direct and protect all the interests represented by the offices. Then that agency can book for everybody and everywhere, and not be forced to seek outside assistance to hold its very smallest houses.

Another thing the United had better attend to, is the removal of the prevalent impression that a producer has no chance to place his act with a United manager unless he "stands in" with someone inside the Offices. This is familiarly known as "grafting." On the outside of the Offices, there is no hesitation by those complaining of so terming it.

The Morris Circuit looks good to everybody but the United. With all its influence and resources the United could not injure Morris the past season.

It attempted through the "barring clause," as foolish a bit of showmanship as has ever been exhibited. The United with the Orpheum Circuit assenting, announced it would play no acts booked by Morris or which played Morris houses. The United has kept its word for this season, anyway, placing in the hands of the Morris Circuit the only weapon of defense against an organized system and opposition it had. The moment any act played for Morris, Morris was not in fear the United or its associates would "steal" that act. The United's own announcement not to play a "Morris act" prevented it. The very "barring" edict of the United, aimed to injure the Morris Circuit, has been the chief support of the "opposition." Had the United tried to "steal" acts and "break up" shows (something Albee is an adept at) Morris might have been exceedingly annoyed and at a loss to recover himself were his bills disarranged at short notice.

Another lapse of knowledge of the conditions by the United was when, about the middle of the season, almost everyone else realized that Morris was in desperate straits for good comedy acts. Instead of cramping the "opposition" by grabbing up all the good comedy numbers in sight (there are not many) the United issued another proclamation that the "barring" would extend over to another season ('09-'10), with the result that numberless artists, who considered themselves men, not automata to be buffeted about by any set of managers, flocked over to the Morris side. Since the day of that second "barring" proclamation, the Morris Circuit has not been pushed for any class of acts.

With the new houses secured and to be secured by next season, the "vaudeville opposition" is comparatively in nice shape. With a completed circuit, Mr. Morris will occupy the same position Mr. Beck does; book for his own time, and not act as

the mainspring for many individual managers, who would rather act for themselves.

Some of the acts appearing on the Morris Circuit this season have complained or are complaining. There are also complaints by acts on the United. Every act cannot be satisfied. It is the general result which counts, and it is far better for the good of all the artists to have a few disgruntled than to have no "opposition" in the first class houses. There is no artist with the least bit of understanding who does not appreciate this. The managers are fighting for lower salaries. Opposition keeps salaries at the market value of the goods offered. Without opposition the party in control whoever it might be, B. F. Keith, Martin Beck, Percy Williams or William Morris, would not prattle of what the public demands. Instead they would saw wood, say nothing and wait for the acts to reduce the price until the figure suited.

Were William Morris even to combine with the United, there would have to be an opposition in vaudeville, and another circuit would spring up from somewhere. There will always be an opposition. The very nature of the vaudeville business makes this condition. William Morris as a manager is not "Morris, the agent," any more. There is a difference between an agent and a manager. Morris has paid good prices this season because he had to, not because he wanted to, but it is worth everything to sustain an opposition.

The season has brought one thing out clearly. That there are many independent spirits among the vaudeville artists, and that they have been sensible enough to save their earnings, no longer dependent upon the caprice or whim of any manager or agent. They act as they please with the feeling of the free-born within.

The competition in vaudeville out west may turn into even a stronger fight next season than during the past, in the struggle between the Sullivan-Considine Circuit and the Pantages Circuit. With all its power, the United has not been able to prevent either of these two opposing western strings from playing "Morris acts," which gave Morris an outlet for unexpired contracts perhaps he could not have otherwise found.

There may be another circuit in the far west before the snow flies. Defections from the ranks of both the S.-C. and Pantages Circuits, with additions to be gained, will probably constitute the third popular price list out there.

The Orpheum Circuit has increased in size and will probably have the biggest fight with Morris from the present outlook. Morris houses are now located in several of the Orpheum towns.

The White Rats has been an active organization this winter, thereby earning the enmity of the United managers, nothing to its discredit. The United dislikes all who will not dance to its music.

The scheme of an artists' booking office started by the Rats has brought no noteworthy results. It aroused an antagonism with the managers who think artists should not dabble in the managerial end, although

offering no good reason why they left their original trade or business to become managers themselves. The antagonism, however, did no harm. Some of the managers talked about it until they were blue in the face, but went on booking acts just the same, and many of them White Rats. The only regret the Rats should have is that the organization ever considered it prudent to suggest that members while in New York could leave the "Rat" button off the lapel of the coat.

The most important step ever taken by the Rats, the Voss Bill, has passed away for this year, killed by the man from Buffalo, Mike Shea, after all the minions of the United had tried elsewhere. It will at least teach the managers a salutary lesson that the actors can develop strength, and there is no doubt but that this objective intention of the Rats' political move is already under the managers' hats, and likely to stay there. It means the managers must have a regard for the actor, and if the present managers won't, others will.

No one can foretell just now what the next season will bring forth in the way of more "pop. vaudeville." The indications are that that class of entertainment will be the real thing in variety circles outside the very largest cities, with the opening of the fall season. Its patrons are contented with the show offered. They know little of "big bills" and care less if the show is pleasing. The show doesn't have to be so very pleasing at the prices of admission charged.

In burlesque, the shows have been of about the same class they always present. Some good and some bad, more in the latter grade. The good ones get the money, and the poor ones hurt the reputation of burlesque, doing little else excepting to cause trouble over the circuit. An instance of this may be cited. One of the Wheels a couple of months ago invited a moneyed man from a town the Wheel wanted to enter to come into Chicago for the purpose of looking at one of the shows. The moneyed man had a piece of property and was about to lease it to the Wheel for a site. He also had consented to become interested in the house to be built. As luck would have it this capitalist dropped into Chicago when one of the worst shows on the Wheel had a week there. He saw the show, then the Wheel men. Said the capitalist: "I saw your show at \_\_\_\_\_. You can't lease my property, and what's more you couldn't buy it. I wouldn't have a show like that in my town if I could help it." That one poor company cost a new house and a new town for the Wheel. Besides, the show has been a loser on the season, but there are yet burlesque managers who do not believe in spending money notwithstanding they see the evidence and wisdom in doing so by the records in box office receipts piled up by the best equipped and most expensive burlesque shows touring. In some cases the heads of the different Wheels have no capacity; in others they want their managers to remain just as they are so that the control of the business will rest in their hands as it is now. Between the two and the managers themselves, burlesque will dribble along as it has, without overmuch recognition and no progress in the shows themselves.

The Rooney Sisters will sail for Europe June 14.

Mortimer M. Thiese is in Washington producing stock burlesque.

John W. Considine is in town and will remain until about Tuesday.

The Orpheum, Boston, will probably close for the summer during the early part of June.

Charles Barnold (Barnold's Animal Actors) was operated on last Sunday at a private sanitarium in New York.

Nance Gwyn, an Australian, is in New York, with a spectacular number entitled "Dawn." Jack Levy will place it.

Laura Bennett has signed with Cohan & Harris to play the eccentric part in "Fifty Miles from Broadway" next season.

Swan and Bambard were engaged by the Morris office to open Monday at the American, but may play Proctor's, Newark, instead.

Happy Jack Gardner has been engaged for the George Primrose Minstrels next season. The Ward Bros. are to be with the show also.

It very often happens that people calling at The Casey Agency address Jenie Jacobs as "Miss Casey." Everyone thinks it's funny but Jenie.

The agents on the other side are fighting for Salerno, the juggler. Salerno is allowing them to struggle, watching his salary climb meanwhile.

Hufford and Cahin, a western act, with one of the boys working in blackface, have placed themselves under Jack Levy's wings for eastern bookings.

Bill Dillon successfully underwent an operation for frontalsini, and is about again, although Bill must remain close to his physician for the next five weeks.

Geo. Barnes and Irene West sailed on Wednesday for England. They expect to tour around the world, returning to the States at San Francisco during 1911.

The report which was printed in a local newspaper that he was injured while practicing a new trick was made out of whole cloth, Ralph Johnstone declares.

Phylis Errol, of Bennett and Errol, was taken to the Atlantic City Hospital Wednesday suffering from pneumonia. The act was playing at the Savoy there.

Mabel Berra is reported as having made a big success at the American Park (Os-Budavara). Budapest, and has become a huge favorite in the city. Colonel Borden, the sharpshooter, was on the same bill programed as "Col. Borr de Very."

Jack Shea has settled out of court a damage suit brought to recover for injuries sustained in a street accident in New York. He received \$2,500, and is now at Saranac Lake, N. Y.

"I Pagliacci" reduced to fifteen minutes will be presented Sunday at the Fifth Avenue for a showing. There are six singers from the Manhattan Italian Opera Company in the production. Bert Cooper directs the number.

Miller Bros. "101 Ranch" will be in the vicinity of New York about the middle of June, when they are due to play one of the suburbs in Westchester County. New York will then have its first opportunity to see the Ponco City outfit.

The all-star cast from the Lambs' Club has started on its tour, opening at the Metropolitan Opera House, New York, last Monday night to an audience representing over \$30,000 at the box office. The company is traveling in a special train.

Ollie Young and Bros., playing in the West, are making capital out of a public exhibition of "Diabolo" in each town they visit. The spool is thrown from the highest available building and Young stands in the street to make the catch.

Alf T. Wilton says he has legally adopted his youthful stenographer, Florence Masterson, but Florence denies it. It wouldn't be such a bad job at that as Wilton's daughter. He's an agent, with lots of acts, and consequently some money.

Charles E. Bray, of the Orpheum Circuit headquarters, returned to the offices on Monday, with the remains of the rheumatism taken out to West Baden all done up nicely in the right hand, covered over by a bandage. Otherwise, Mr. Bray said he felt all right, and looked it.

Sherman and DeForrest are being booked through Alf. T. Wilton for vaudeville this summer and next season. The only week they will not play, if engagements are forthcoming, is that including July 4. On that day there will take place the annual "doings" at their country place on Long Island.

Several rival tickets are in the field to be voted upon at the annual election of officers of the Friars. The Cook ticket is generally conceded to have the best prospect for a victory. Phil Mindil is a candidate on the Cook ticket for Dean. Charles Emerson Cook heads the list for re-election.

There is some "bug" about sending a prayer, written in long hand, to the agents, with this postscript: "It is claimed that if you write this prayer nine times to nine different people, forwarding one copy a day, at the end of the ninth day you will meet with some great joy." It has another line reading "Do not break the chain." Pat Casey got two. He said his greatest joy was eating cornbeef and cabbage in his shirt sleeves, but as he has a cook and a home, the "chain" was broken each time by him.

### THAT MIDDLE-WEST TIME.

Early next week there will be a meeting held in New York City by representatives of the Middle-West time (legitimate) and the factions in the dramatic field. Which faction the representatives will meet is not known, but some suspect that Klaw & Erlanger will hold the confab of the greater importance.

It is reported that there is a contract existing between the Shuberts and the western managers calling for the Shuberts to provide sixteen attractions during a season to the combination, which is composed, among others, of the Chatterton, Chamberlain-Harrington and Crawford-Zehring Circuits controlling houses of the one-night stand stamp in Indiana, Illinois, Iowa and the middle-west otherwise pretty thoroughly.

Some time ago this combination of managers met in Chicago and approved an "open door" policy as to the "Syndicate" and Shubert attractions.

Charles Kent, of the Burtis Opera House, Davenport, Ia., is a potent factor in the organization. Mr. Kent has several other theatres also to attend to.

It is said Kent will be at the New York meeting. There won't be any surprise if it is found out that the "open door" motion has been revoked in favor of Klaw & Erlanger, who have booked for these circuits in the past, keeping them well supplied.

### "ATTRACTIONS" AND "FEATURES" GALORE.

The program at the American next week will contain "featured" descriptive captions enough to frame up several shows with.

The American advertises "15 star acts." It keeps one man on the jump to prevent his "stars" entering a complaint over billing.

The program will have Sydney Drew and Co. as the headliner. Then come Dolly Toy as the "Added Attraction," with James J. Morton "Special Feature." Following those, Henry Lee becomes a "Special Added Attraction," while Collins and Hart are the "Special Added Feature." Fuyeko, the Japanese woman, must go through the week as the "Extra European Attraction."

### LAEMMLE'S NEW YORK OFFICE.

Chicago, May 27.

A branch office of the Carl Laemmle music publishing house will be established in New York within a couple of weeks or so. Homer Howard is manager of the business in this city.

### CANADA AMENDS COPYRIGHT LAW.

The National Association of Theatrical Producing Managers announced this week that it had secured an amendment of the criminal laws in Canada by the enactment of the following statute:

"Every person who, after the registration of any dramatic work, publicly performs, exhibits or represents or who in any manner causes or aids or abets the public performance, exhibition or representation, in whole or in part, of such dramatic work, without the consent of the proprietor (unless he proves he acted innocently) is guilty of an offence and liable on summary conviction to a fine of not less than one hundred dollars and not exceeding five hundred dollars or thirty days' imprisonment or both in the discretion of the court, and on second or subsequent conviction to imprisonment with or without hard labor, for six months."

ment or both in the discretion of the court, and on second or subsequent conviction to imprisonment with or without hard labor, for six months."

### SUBSCRIPTION LIST FOR ABRAHAMOFF.

Following the publication of the letter from S. Abrahamoff in last week's VARIETY, a committee formed to aid the former owner of the Grand Opera Trio, who has had both his legs amputated.

At his home, 129 East 122d Street, New York, Mr. Abrahamoff said to the committee it would be some time before he could learn to walk upon artificial legs. He had not the money to purchase them. By next fall he thought he would be able to walk about well enough to open a studio for vocal culture, and perhaps organize a singing act. If this act found vaudeville engagements, it would return him a small income. With the revenue from the studio, Mr. Abrahamoff said he thought he would be in a position to take care of those dependent upon him.

The expenses of the last operation had about left Mr. Abrahamoff and his wife destitute. They had been obliged to take smaller quarters.

The benefit suggested by Abrahamoff in his letter was decided by the committee as impracticable for this time of year, and perhaps unnecessary through the amount stated by the unfortunate man as needful for his wants over the summer. It was concluded that a subscription might bring the necessary sum. VARIETY was selected as the depository.

Immediately upon reading Mr. Abrahamoff's letter last Saturday, Jack Norworth and Norah Bayes volunteered their services were a benefit tendered him, although Mr. Norworth said it was seldom they appeared at "benefits." He thought this a very deserving charity, an opinion shared by many who have already subscribed to a fund for Abrahamoff.

Abrahamoff organized the Grand Opera Trio about eight years ago, playing with it until January, 1907, when he lost the first leg. Blood poisoning, brought about by the paring of a corn, was the cause. The infection passed to the other leg, and on April 5 of this year the second amputation occurred to save the man's life, leaving him penniless and helpless.

Subscriptions in checks or money orders may be forwarded, addressed VARIETY, Abrahamoff Fund, Times Square, New York.

Mr. Abrahamoff said that while active he never declined a request to appear for a charitable purpose, and trusted those in the profession knowing him would appreciate his present distress.

The subscriptions to Thursday were:

Pst Casey	\$25.00
Alice Lloyd	25.00
Jean Jacobs	15.00
Al Sutherland	10.00
William Morris	10.00
The McNaughtons	10.00
H. B. Marinelli	10.00
Felber, Shea & Coutant	10.00
M. S. Benham	10.00
J. J. Murdock	5.00
Alf. T. Wilton	5.00
C. E. Bray	5.00
Hugo Morris	5.00
Alf. Reeves (Karno Co.)	5.00
B. A. Myers	5.00
Dadie	5.00
Ed. Blondell	5.00
Julius Steger	5.00
Fields and Lewis	5.00
William Hammerstein	5.00
Louis Pincus	5.00
Richard Pitrot	5.00
Joe Hart	5.00
Bill Dillon	5.00
VARIETY	50.00
Total	\$248.00

### TIN PAN ALLEY JINGLES.

BY WILLIAM JEROME.

The singer who sings his own songs gathers very little vaudeville time.

Jerome Hiawatha Remick (the man who made Detroit famous) is Tin Pan Alley's greatest baseball bug.

The old Metropole looks like an actor out of work.

Maurice Shapiro came clean from West Baden. Oh, you Pluto.

The summer song hit hasn't arrived yet. If it has, I haven't heard it.

Ray Hubbell has written some great jingles for "The Midnight Sons."

"Gee, I Wish I Had a Girl," is a great melody—it always was.

For the benefit of strangers, that dapper little fellow seen driving with Mose Gumble is Fred Belcher.

There are 3,000 jingle songs on the market and over 2,000 versions of "I Love My Wife—But Oh, You Kid." If you don't believe it, count them!

### BUYS PEEKSKILL THEATRE.

The Cunningham Opera House at Peekskill, N. Y., is now the property of Jos. Schenck, of the People's Vaudeville Co. It will play the combination vaudeville and pictures the other People's houses hold.

Mr. Schenck purchased the theatre as his personal property, paying \$23,000 for it, considered a good bargain. The building could not be duplicated at that price, according to those who know. Schenck is also the owner of Paradise Park, Fort George, which opens next week.

### ORPHEUM TAKES ATLANTA.

Announcement was made in New York Thursday that the Orpheum Circuit Co. had made a booking arrangement whereby it would next season supply attractions for the Orpheum Theatre, Atlanta, Ga., which enters the circuit either before or after New Orleans.

This is the house which was at one time booked through the United by Weber & Rush. E. F. Albee and J. J. Murdock were interested in the theatre.

Weber & Rush some time ago disposed of their share to Jake Wells, who negotiated with the Orpheum people this week.

Next season the vaudeville in Atlanta will be shifted to the Lyric, and Stair & Havlin combinations go in the Orpheum.

The Duval, Jacksonville, operated by the St. James Amusement Co., has been booking in conjunction with the Orpheum since opening a while ago. It may be that an additional arrangement will be made with the Orpheum to supply weekly bills for the Duval next season if that theatre continues with vaudeville.

### PAT REILLY WEDS.

Philadelphia, May 27.

Public announcement has been made of the marriage by a local magistrate of William Atkins Reilly ("Pat" Reilly, of "Reilly and Woods") and Grace Smith, of Moline, Ill.

The ceremony occurred in Philadelphia last Saturday. The couple met in Chicago.

### "SKIGIE" TELLS OF A BALL GAME IN NEW YORK

Proving He Is an Ardent Reader of Some Daily Newspaper's Sporting Page.



SKIGIE.

I was up to the Polo Grounds to-day and saw the New Yorks get beat by St. Louis. Roger Bresnahan got a loving cup about three feet high.

FIRST INNING.—St. Louis went to the bat and got one man on first.

SECOND INNING.—Tenney got up to the bat and knocked a one-base hit. Doyle hit a sacrifice hit and Tenney went to second. Then came a pop fly which was taken in by the third baseman. Then came a one-base hit which took Tenney to third, and that was all for that inning.

THIRD INNING.—O'Hara got to first with ease, and was taken to second by a sacrifice by Devlin. Bridwell got up and hit out a clean one-base hit and took O'Hara to third. Then came a long drive to deep centre which was caught and brought O'Hara home.

FOURTH INNING.—The St. Louis went out 1, 2, 3, and so did the New Yorks.

FIFTH INNING.—Came a goose egg for both sides. In the sixth inning Bresnahan was sent to the bench for getting fresh. He made one bad error in the ending of the sixth. The St. Louis came across the plate once.

SEVENTH INNING.—The New Yorks went out one, two, three. And the St. Louis came across the plate twice. The St. Louis were playing fine ball. I don't know what was the matter with Mathewson. Matty pitched and Myers caught. I guess Lush was afraid of Myers because he gave him his base on balls.

EIGHTH INNING.—The New Yorks can't hit as well as they used to but they have six good pitchers. The New York people started to go out. Lush struck out two New York men. And so did Matty. The beginning of the ninth and the Giants went out just like they did in the first inning.

When Bresnahan was going to the club house the people looked at the cup and handled it.

### MINSTREL MAN FOR MAYOR.

Columbus, May 27.

Politicians here are in animated discussion of next fall's mayoralty candidates. Among the names that have come up one of the most prominent is that of Al. G. Fields, the veteran minstrel. There is a decided boom under way for his selection to head the Republican ticket.

In all likelihood this will be Fields' last season on the road, as the head of his minstrel troupe, according to the understanding here. He has lately been relaxing his active hold on the management of the enterprise, and his retirement is near.



## ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, May 24.

Editor **VARIETY**:

I want to inform you regarding the treatment a great many of the patrons of the American Music Hall receive. It appears to me the ushers hold back programs, and ask patrons whether they desire same, trying to force a "tip," or in other words payment for programs.

I have visited the American the last three weeks, and have become perfectly disgusted with the orchestra, which appears to detract from the efficiency of the acts.

This is not entirely my own version, but in each instance when I have attended a performance in that music hall, a number of people around me have remarked of the same.

*Edward F. Maybaum.*

(From the letterhead, Mr. Maybaum is engaged with a mercantile house downtown.—Ed.)

Cincinnati, May 22.

Editor **VARIETY**:

I ask you to announce in your next issue that the "Mr. B. Foreman" mentioned in **VARIETY** of this date is not Bobby Foreman, of the Will Rossiter Music Co.

*Bobby Foreman.*

Richmond, Va., May 22.

Editor **VARIETY**:

I wish to cite the following facts: While playing Newport News week of May 17 Mrs. Allen, of the Airdome, Portsmouth, came over and arranged with the manager to have me "split" the week with that Airdome. As I held a contract for an optional "split," I went over on Thursday morning and rehearsed with the other acts.

That evening it rained, and the manager said he wouldn't show, but Friday he said he expected good business. On Friday noon he came over to my hotel and informed me and the other artists that as the weather didn't look good to him, he wouldn't open at all until Monday, and we had better pack our trunks from the theatre as we wouldn't be required.

When I spoke of salary he said we couldn't expect it as we hadn't worked. After a great deal of wrangling he gave us \$5 each, saying he thought he was acting "pretty squarely." Mind, after bringing us over from another town and keeping us until Friday noon.

Now, this Lem Allen (of the team of Allen and Kennan) claims to be an artist, and if such a deal were handed to him, I guess he'd do just what I'm doing, letting all know that when they play the "Airdome," Portsmouth, they are sure of their salary if it doesn't rain.

Of course, I don't lay the slightest blame on the agent who booked me there, as I have worked for the firm fifty weeks, and this is the first time I have had the slightest cause to complain.

*Ernest A. Dupille.*

Chicago, May 22.

Editor **VARIETY**:

I wish you would kindly deny in your columns the story recently published in which it was falsely made to appear that I had attempted to commit suicide in Iowa City, Ia.

I have been the victim of a miserable "joke," and am taking steps to have the jokers punished.

*Willard Francis.*

(Of Ward DeWolf and Willard Francis.)

Pittsburg, May 25.

Editor **VARIETY**:

I understand there is a team working the picture houses, using the name of The Dancing Lloyds and billing themselves exactly as we do.

I wish to state that I am the originator of the name "The Dancing Lloyds," and I am under the opinion that whoever this team is they are infringing on an act that has worked hard to make the reputation we now enjoy.

I would suggest that they show programs and billing and prove that they have a right to the name.

*Eddie Lloyd.*

(The Dancing Lloyds.)

Chicago, May 25.

Editor **VARIETY**:

We are doing an original act, copy-righted, and can prove it is all our own stuff. We have heard there is a team in burlesque that played the Star and Garter, Chicago, four or five weeks ago, which has taken most of our act.

We open in the east next August. If they do our act there ahead of us that will hurt us and our salary. Material is "Hen and Heny," also "Making a Watch," and our finish "The Isthmus." Kindly publish this so we can get the credit of our own material if we can't get anything else.

*Becker and Mack.*

## ARRESTED UNDER CHILD LAW.

Louisville, Ky., May 27.

The first arrest under Kentucky's new child labor law was made here this week when Bob Desmond, the actor, was taken into custody charged with being concerned in the stage appearance of Roy and Ruth Desmond, his son and daughter, 7 and 11 years old respectively, at the Avenue Theatre. Frank Shriner, manager of that house, was also arrested. The warrants were issued at the instance of the Society for Legal Aid and Protection.

The children appeared in Desmond's Irish sketch.

Henry S. Creamer, manager for the Gotham Attractions Music Publishing Co., has written the book and lyrics of a two-act musical comedy, entitled "The Belle of Bedford," which was given a try-out at Prospect Hall, Brooklyn, last Friday during a benefit. The show will be taken out on the road next season. Will H. Dixon wrote the music and staged the play.

## PARIS NOTES

BY EDWARD G. KENDREW.

Paris, May 17.

I hear that Lillian Graham will be seen at the Folies Bergère in November, having been booked for four months in the new revue, which will then be due.

Cleo de Merode is booked for the Theatre Michel, Paris, for next month. Tamarra, the Spanish dancer, goes to St. Petersburg, under the auspices of Klopp & Cie. (late Warner of Paris). Isadora Duncan comes again to the Gaité Theatre next week.

An amusing skit introduced into the revue at the Marigny is a mock "Salome" dance by Gabin, who demands from Herod the head of Simyan (French postmaster) on a charger. At the Olympia the scene where Vilbert, made up exactly like Clemenceau (Minister of the Interior) and during the remainder of the ministry like a troupe of monkeys, is extremely funny and typical of the take-offs we see in the Parisian revues.



ETHEL LEVEY'S "DISCOVERY"

The picture is of F. CARASA, the Spanish operatic star, who has achieved a large unlooked for success at Covent Garden, London.

OSCAR HAMMERSTEIN has the singer under contract to appear at his Manhattan Opera House, New York. The contract for two years first entered into with Mr. Hammerstein was later extended five years longer.

ETHEL LEVEY, now at the Olympia, Paris, claims to have "discovered" Carasa, and it was on Miss Levey's recommendation that Mr. Hammerstein secured him.

The Jardin de Paris is open, with Zerka, Pelletier, the Timms, Marien Darey, the Sascheff Russian Troupe, Blanche de Marcigny, Dagmar Trio, etc. The Alhambra will probably close May 31 until Sept. 1.

There is a persistent rumor that the Casino de Paris is again changing directors, L. Vidal withdrawing and M. Derouville, former administrator, carrying on the hall till early in June, when they close for the summer. Who will have it in August, next? Ask Messrs. Barassford, Dance and Lafayette if they are in the running? Gaston Haberkorn is not likely to realize his dream of amalgamating the Casino, Apollo and Theatre Réjane into one concern.

The Hippodrome is running as usual, with vaudeville, for which the Agence

Batta is doing the booking. Miss Philadelphia, elephant trainer, has handed over the animal act to her husband for a short time, and her friends are now anxiously waiting to know whether it is a boy or a girl. The Alcazar d'Ete already announces its summer revue, which is by Flers, the author of the success each year at the Folies Bergère. Mr. Flers finds it more profitable writing revues than managing the Moulin Rouge.

It has often been remarked that certain people cough more in a theatre than elsewhere. A French scientist explains this from the fact that there is a subtle connection between the ear and the larynx, and when the ear is extended, as it were, in order to better catch the words, the throat becomes irritated and thus provokes the cough. When we hear easily we are not troubled, but when the ear is strained listening very attentively to catch the meaning of a funny song the irritation of the throat is at once apparent.

## WHEN IS AN AGENT?

Several agents in New York are inquiring among themselves and their legal acquaintances to find out what constitutes a vaudeville agent. One of the perturbed agents this week said a person known only as "Sampter" had been in the habit lately of negotiating with acts for engagements, and even offering acts to managers or the booking offices. The agent said no license had been granted by the Commissioner of Licenses nor had any application been made at the Bureau by him. Inquiry at the office of the Commissioner confirmed this.

Some time ago it was reported about that some one by the name of Sampter had been making overtures to acts representing himself as empowered by the Morris Circuit to make the tenders. When it was brought to the attention of William Morris at the time Mr. Morris said he had never heard of the man.

"Sampter," according to the agents who are registering the complaint, is following in the footsteps of another newspaper man who has made a practice of dealing out publicity for vaudeville people as a side issue. "Sampter" is said to have rented for a few weeks a certain amount of space in one of the evening papers. This was used to display a clock. On the face of the dial were the names of several acts in different houses. The idea seemed to be an illustrated criticism of the show, although the illustration looked more like an advertisement for the Ingersol Watch Company. The space not occupied by the cut was offered to the vaudeville people at a price which might have netted Sampter profits could he have disposed of the pure white paper. The scheme is said to have lapsed.

The plaint of the agents summed up comes out to be a wail that if "Sampter" is to be an agent, that he be duly authorized by the local authorities, and then in accordance with the well-known ethics of the fraternity seek only acts of his own, and not their acts.

The License Commissioner says he would like to interview Sampter, but has been unable to locate him.

## CIRCUS NEWS

### BUY OUT MRS. BAILEY.

Philadelphia, May 27.

Col. William F. Cody and Major Gordon W. Lillie this week became joint owners of the Buffalo Bill Wild West and Pawnee Bill Far East, Combined, by the purchase of the one-third interest in the property held by Mrs. James A. Bailey. A representative of the Bailey estate came on here from New York to arrange the transfer.

The public statement is to the effect that Mrs. Bailey wished to rid herself of the cares of her interest, but it is rumored here that the transaction was brought about by the recent clashes between Major Lillie and Mrs. Bailey's representatives with the show, Jos. McCaddon and Al. Stewart.

During the Brooklyn week Major Lillie is said to have "had it out" with McCaddon and Stewart and both, it is understood, have agreed to interfere with the conduct of the show no longer. Major Lillie went into the enterprise with the understanding that the management of the show was to be his undivided province.

### HOME SHOW PAYS LICENSE.

Lincoln, Neb., May 27.

The Campbell Bros.' Circus, which has hitherto escaped the payment of show license on the ground that it is a Nebraska organization, was held up here this week and forced to pay the fee. Ordinarily a two-ring circus is taxed \$200, but the Campbell outfit escaped with a charge of \$75 for the big top and \$15 each for the side shows.

Another show, not connected with the Campbell circus, opened up in another section of the town. The police immediately descended upon it and demanded a license. The proprietor closed up.

W. P. Campbell said that the show had prospered so far this season. In many towns the afternoon attendance had been rather light but the night shows made up for it.

The outfit went from here to Omaha and Sioux City. From there it tours through Dakota and Montana and moves up later into Canada. Five hundred persons are fed in the cook tent, according to Mr. Campbell.

### \$10,000 FOR WEEK STAND.

Boston, May 27.

It will cost the Ringling Bros.' Circus \$10,000 to show in Boston next week. The circus is billed to open Monday on the site of the old Providence depot.

The show people had to pay \$5,000 to secure the lease of the property, it costing \$4,000 to clear the land of the ruins. The city slipped in a bill for another \$1,000 before the license was issued.

### HIPPODROME UNDER TOP.

A two-ring circus organization with a semi-weekly change of features will be an attraction at 29th and Columbia Streets, Philadelphia this summer. The show starts Monday under the name of the Philadelphia Hippodrome. Rose Wentworth will be one of the riders, and a large program of circus features has been engaged. Acts are being offered two weeks.

### OMITTED PARADE.

Pittsburg, May 27.

The Barnum-Bailey circus did not give a parade here Tuesday. The long run from East Liberty made it inadvisable to do so. The night show attracted a huge audience and resulted in a turnaway.

The parade was likewise abandoned in Cleveland. When the show arrived there the lot was so soft that Tom Lynch had the time of his life getting the wagons into position. Business is reported to have been big in Cleveland also.

From here on the show will get no further east than Easton, Pa. From that point it moves north. It is already billed for Milwaukee, June 21.

### ASKS \$4,000 ALIMONY.

White Plains, May 27.

Last week in the Supreme Court here, came up the application of Mrs. Frances A. Robbins against Frank A. Robbins for \$4,000 alimony.

Mrs. Robbins alleged that her husband had failed to obey the order of the court granting her a divorce, and which fixed a stated sum to be paid weekly as alimony.

For a defense Robbins claimed he had paid the amount of alimony regularly, and besides since the divorce was granted, had given his former wife many presents, including a rug and piano. These articles, according to Robbins, were accepted by his ex-spouse as payment in full for all future alimony.

In reply Mrs. Robbins says these presents were all given her before the divorce happened, and they were sold by Robbins before that time also to pay the rent. One hundred dollars received for the rug went toward the rent, according to the woman.

She denies the allegation of Robbins that he is a bankrupt, saying the circus Robbins is connected with was incorporated last year in New Jersey, Robbins controlling 6,000 shares of stock.

### RINGLINGS TAKE VACATION.

The Ringling Circus passed New York late last week, playing Jersey City Thursday. Both performances were well attended. John Ringling was the only one of the brothers to be found on the lot and was understood to be in charge of the show. Otto Ringling is the sole member of the family with the Barnum & Bailey outfit just now, the other brothers being on vacations.

### THREE-CORNERED OPPOSITION.

The Cole Brothers', Robinson Combined and Hagenbeck-Wallace Circuses are playing against each other through West Virginia and Ohio, splitting the business three ways. All three are independent concerns.

### ANOTHER SOUTH AMERICAN SHOW.

Allen & Marriat have been commissioned to ship a ten-act circus outfit to open in the Exposition Grounds near Rio Janeiro August 1 for a stay of eight weeks. Beside the circus display free out-door attractions will accompany the troupe. A local railway concern is financing the enterprise. The acts will sail from New York July 3, arriving in Rio July 23.

## PICTURE NEWS

### SUFFRAGETTES SUFFERING.

New Orleans, May 27.

The Era Club, a local organization composed of over a thousand suffragettes, is going to wage a moral war against the local picture palaces.

According to the "women-should-vote" contingent, many of the films shown require censoring. In their soul-saving campaign they have received the co-operation of Mayor Behrman, who will help to purify the impure.

### EXPENSIVE ECONOMY.

An article in one of the big magazines of the month describing the marvelous business organization of the important circuses, started a discussion among a group of circus men a day or two ago. One of those engaged in the argument declared that the best of the circus managers worked on a system that would make a business man gasp with amazement. He told this story to make his point:

"Even the most careful business man knows that 'pinching' is sometimes gross waste. One of the biggest circus men in the country sent his show to winter quarters in the fall of 1907, and gave the menagerie man a list of feed figures. The menagerie man had worked under a former owner who was open-handed in his methods to a point approaching prodigality. The new owner included these figures in his list: Giraffes, 15 pounds of hay daily (the old allowance had been 60 pounds). All along the line there was a like reduction in quantity. Horse meat was substituted for beef for the cat animals, and the item of fruit for tropical animals was eliminated entirely. If the caretaker had a sick monkey on his hands he bought necessities out of his own pocket or suffered in reputation by having it die. The net result of this policy was that by spring that circus owner had lost enough valuable animals to have fed the whole menagerie for three winters.

"It would take a business man about two minutes to see the extravagance of this system, but the circus man is still holding to it, and the animal agents reap an annual harvest in sales, thanks to his 'wonderful faculty for business method,' as the magazine article called it," said the story teller.

### WELL BILLED BUFFALO.

Buffalo, May 27.

War to the knife, but a bloodless one, is now taking place in this city. Dead walls are at a premium, with two circuses trying to out-bill each other, Cole Bros.' circus comes May 31, and Ringling Bros.' is due July 2. The Cole show was here first in the field. The Ringling people finding a large building in the center of trade covered with its rival's highly colored paper, without the consent of the owners, raised the red flag.

The fight was on, and within an hour after a corps of the Ringling billing crew was tearing down the Cole Bros.' stand.

Another building where the Cole posters are in evidence bears the date of their rival's appearance.

The "101 Ranch Wild West" is doing as well.

### MURDOCK IN NEW YORK.

The visit here this week of John J. Murdock, the chief of the International Producing & Projecting Co. of Chicago, had developed nothing of importance in the picture trade up to Thursday.

The International Co. is the big opposition to the Biograph-Edison combine.

It was said that Mr. Murdock's presence in the city had most to do with his vaudeville enterprises.

### 450 LICENSED IN CHICAGO.

Chicago, May 27.

There are now 450 moving picture theatres doing business in Chicago. They have been approved by the authorities and licenses were issued for the ensuing season.

### LEAVING FRENCH COMBINATION.

Paris, May 17.

Following the lead of Pathé Frères, the Urban people recently withdrew from the "Comptoir International des Editeurs de Films." Now comes a rumor that Gaumont and the Eclair Company may do likewise.

Another significant feature is the announcement of a new society being formed in France, with a capital of \$434,250, for the purpose of entering the manufacturing of films and the moving picture business.

### PUBLISHED WRONG RELEASE DATES.

In the bulletins issued by the Biograph Company of New York the "release" dates for the week of May 31 became reversed under the subjects.

Instead of reading as they did, which was misleading, the dates should have read "Released on May 31, 'What Drink Did,' and on June 3, 'Eradicating Aunty' and 'His Duty.'"

### MOVING PICTURE REVIEWS

"He Was 25 Cents Short of His Salary." Union Square.

Consider that as a name for a film! It's enough to spoil it before it commences. A laborer comes home to a shrewish wife with only part of his week's pay. Wife thereupon proceeds to beat him up. He takes to his heels. A chase results. Husband ducks into a packing case to hide. Carpenters nail it up unknowingly and the prisoner is bumped through five hundred feet of comedy adventure until a particularly severe bump breaks the packing case open. When the victim emerged the actors gave a first-class imitation of a nasty street accident and several mothers on Monday afternoon had to quiet their children who were unnerved at the show. At any rate bystanders take what is left of the husband back to the wife, who adds a chapter to his punishment. Thereby the comedy is completed. The same trick has been worked time and time again and to much better effect. *Rush.*

"Mephisto at the Piano." George Red, will play his first Eastern "try-out" engagement at the Paterson Opera House, Paterson, N. J., Monday.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

The Seidoms, Hammerstein's Roof.  
Fuyeko, American.  
Burton, Jordan and Burton, American.  
Prescelle, Fifth Avenue.  
Ned Norton, Majestic.  
George Behan and Co., Orpheum.  
Stutzman and May, Columbia.  
Rube Dickinson, Columbia.  
Emmett and McNeill, Royal, Brooklyn.  
Bud and Lloyd, Royal.  
Ethel Barr, Royal.  
Agnes Aldra, Royal.  
Rose De Frances' Dogs, Orange.  
Gantoro and Marlow, Perth Amboy.  
Irwin Walton (New Act), Bayonne.

## Bonita.

## Songs.

17 Mins.; One.

Hammerstein's.

Bonita returns to vaudeville as the headliner at Hammerstein's this week, the time just before the opening of the Roof, when William Hammerstein figures on a very hot spell. Headlining on Broadway imposes a task, a couple of tasks in fact, to draw and to do something. Monday night Bonita sang four songs. Joe Rosey, the King of the Song Boosters, assisted from an upper stage box for the last selection, which got Bonita something. Two of the others could have been beneficially replaced or left out. The other didn't matter either way. Bonita makes a nice little straight singing turn, and dresses the part exceptionally, making two quick changes and looking well in all her costumes. But headlining on Broadway is no easy task, or a couple of tasks. Neither does it encourage a headliner possibly to discover the manager has placed the feature of the show (on the billboards) "No. 4" on the program. *Sime.*

## Plymouth Four.

## Songs.

14 Mins.; One.

Columbia.

It is a question of an act with the Plymouth Four, a mixed quartet with singing ability that runs second to none of the similar fours that have been seen. Most of these mixed quartets seem to like the rural dressing. The Plymouth Four should be given credit for striking out for something different, although what they have hit upon doesn't seem to be quite satisfactory. They are wearing the costumes of the Colonial days. The girls look well in the picturesque dressing; the men don't. The selections have been well chosen. They are all between the light and heavy, and there is none of the old time "sure fire" (so called). "Annie Laurie" is allowed to slumber. The dressing and selections are not at all harmonious. It would probably be cheaper to fit the numbers to the costumes than the reverse, but the move would be more expensive in the end. The men sing a fisherman's song, in which they don the oilskins and headgear. It is funny to see patent leather pumps and powdered wigs extending out at opposite ends. The Plymouth Four are there in the important spots. With a little fixing, their act should be able to pass through on the better time. *Dash.*

Genaro and Bailey.  
Singing and Dancing.  
17 Mins.; Full Stage (Palace).  
Colonial.

Genaro and Bailey recently closed their season as the stars of "Tony, the Boot-black Detective," an Al H. Woods musical melodrama. This is their first vaudeville engagement since the starring tour commenced. A new series of songs and dances, a gorgeous display of new gowns and several character songs, with bits of accompanying dance were shown. An Italian number led off, followed by a "straight" selection by Mr. Genaro and a "coon" song by Miss Bailey. These led to what they called a "flirtation dance," a capital performance which aroused enthusiasm notwithstanding the fading craze for "Apache," mesmeric and "Devil" dances. The pair could have rested upon this alone with a reasonable certainty of success. Despite the position (following intermission) they scored substantially. *Rush.*

## Texas Guinan.

## Songs.

16 Mins.; Two (13); One (3).

Fifth Avenue.

Some one got orders to build an act around a good soprano voice, and whoever undertook the task did fairly well. Half the opening song is sung off stage. When the singer appears it is in the basket of an airship, suspended about seven feet above the stage. The balloon swings to and fro, giving rather a good effect. The selection might be of a little lighter texture. The second number is sung from an opening in the drop in "one," representing a garden, and furnishes something a little different. As a finish a "moon" number is rendered with the singer in "one." From the moon on the drop the face of a pickaninny appears with a good voice back of it, and helps out with the final chorus. It isn't a new idea by any means, but it is so much better than the "plant-in-the-box" that it must be recommended. Miss Guinan has looks, and dresses well. Her well-trained soprano does the rest. The act fared rather well Wednesday night. *Dash.*

## Lealie Thurston.

## Xylophonist.

10 Mins.; One.

Columbia.

It looked for a minute as though we would have to rush madly back and shake Lealie heartily by the hand, for she had played two bright popular airs without the slightest signs of a patriotic number, but the finish came in "The American Patrol." The Columbia audience fell for the "hurrah" thing hard, so you can hardly blame the player for pulling it. Miss Thurston does very well with the xylophone. It is rather a hard matter for a single woman to make an entire specialty out of one instrument, following various combinations, using it alone. A neat appearance and a gingery manner sends her over nicely. She should be well liked on the smaller time. *Dash.*

## Lee Kohlmar and Co. (2).

## "A Lesson in German."

22 Mins.; Full Stage.

American.

"A Lesson in German" is really a monolog for Mr. Kohlmar, who is programed as the actor who played the German student in "The Music Master." The other two members of the cast are largely lay figures for him to talk to, at, about and around. The sketch runs twenty-two minutes. Mr. Kohlmar is down center twenty of them. Ten expire before the proceedings get down to narrative. Before that there is nothing but aimless talk, without a glimmer of interest. Karl (Kohlmar) is the butler in the home of John Morton, a millionaire banker (Sam J. Burton). Julia (Alexandra Phillips) is his niece. Karl, although he is only the butler, and an extremely awkward, clumsy butler at that, is in love with Julia. Morton, very properly, wants to discharge him for his awkwardness, but Julia pleads for him. Then she begs Karl to teach her German, out of an old German book she has discovered in uncle's library. Karl undertakes her instruction. While looking through the book he discovers evidence which proves Uncle is the wicked father who deserted him and his mother in Germany years and years ago. He confronts Morton with his discovery and here comes a pretty close imitation of David Warfield's "If you don't want her—" scene. Only Kohlmar introduces an assault and battery finish in which he chokes his uncle (his father), who outweighs him by thirty pounds, into insensibility. However, the scene served the purpose at the American Monday evening. It had a lot of superheated acting in it and that brought the applause. The sketch might be made to do by editing and revision. In its present form it is useless. *Rush.*

## Hanson and Miller.

## "Sister Act."

13 Mins.; One.

Henderson's.

Alice Hanson, formerly of Hanson and Nelson, has joined with Anna Miller. The pair are offering a specialty along the lines of the former offering. Anna Miller as a "straight" to Miss Hanson's grotesque clowning fills the bill. She is a tall, good looking brunette, whose bulky appearance accentuates the awfulness of her partner's get up. Miss Miller's voice is also an addition, although she will probably do it no good trying to be heard all over Henderson's. Her second costume should be replaced at once. It spoils the impression made by her pretty black gown at the opening. Miss Hanson has a most weird make-up, a burlesque of the high pompadour and the bangs. She is naturally funny and untious. A capital loose dance at the finish brought its rewards. She should appear at the opening in "straight" for a minute at least, for Alice it not a bad looker herself, and it takes nerve for a comely girl to disfigure herself the way she does. Hanson and Miller after a little working will go through easily. *Dash.*

## Edna Phillips and Co. (4).

## "Lost—A Kiss in Central Park."

17 Mins.; Full Stage.

Fifth Avenue.

There is speed and action a-plenty in "Lost—A Kiss in Central Park." The question is to what purpose? In the same house, the "lady" and "maid" have each lost something. The former a kiss to her sweetheart, over which they quarreled, and the latter a diamond buckled garter which her mistress loaned her to wear to a French ball. Both advertise for the missing articles, and sign the adv. "Honey." The sweetheart sees the notice and comes at once, but the finder of the garter is ahead of him. Four not making a first-class mix-up, a lunatic is introduced, who helps now and then, when things are not going strong enough. The tangle is finally straightened out, and the lunatic restored to his keepers. Miss Phillips looks very well but is inclined to overdo. The French maid should be made into an ordinary maid at once. She has an accent only when not excited anyway. She should be excited all the time. Giovanni Piazza, the man who found the garter, does the best work in the sketch as an Italian. Hale Norcross as the sweetheart would never come in on a lover sweepstakes. R. Owen Meech, the lunatic, capered about, and acted like a regular crazy man. The piece did only fairly well at the Fifth Avenue. It is an act that will have to be picked according to audiences. In some places it would be a riot and in others wouldn't. The piece has played in the west. This is its first New York week. *Dash.*

## Prof. Neuman.

## "Psychic Marvel."

15 Mins.; One.

American.

Prof. Neuman makes a mistake. He tries to deliver a solemn dissertation on thought transference, meanwhile talking with an irresistibly funny Joe Weber dialect. Neuman opens with a short lecture, invites a "committee" to the stage and then demonstrates his "mental powers" in a card trick or two. The big test is this: Two members of the committee are intrusted with a dollar bill and sent out to hide it somewhere among the audience. Upon their return to the stage, Neuman blindfolds himself, takes one by the wrist and rushes him around the house until he (Neuman) locates the hidden object. The same performance is repeated with the second committeeman. Neuman is a little, short, plump man, and the spectacle of him leading a huge committeeman about the house by the hand is funny. He should make it more so and get the benefit of the comedy. The performance of locating hidden objects in this way is a common parlor entertainment among people who interest themselves in "mind reading" and the like. It is called "muscle reading," and even amateurs sometimes secure surprising results. Neuman hasn't the "front" to impress the audience with his occult powers and the feats do not arouse much interest in themselves. For which reason Neuman would be wise to develop a comedy turn out of his specialty. *Rush.*



**Fred Singer.**  
**"The Violin Maker of Cremona."**  
 18 Mins.; Full Stage.  
 Henderson's.

"The Violin Maker of Cremona" shows another manner of introducing a violin specialty, with impersonations of the old masters. The program prints the story, announcing Fred Singer does not speak English. There must have been a mistake somewhere for the man speaks English very well, indeed. He is supposed to be an Australian, coming over here from England early in the season and playing since in the West. Singer is the violin maker. He has just finished an instrument, and after speaking to it lovingly (as musicians are supposed to at times) he falls asleep. A fairy, or the "Goddess of Music" or something or other appears saying (in broken English) the man will see in his dreams the great masters of the violin. This happens before a drop in "two." The scene then shifts to the full stage and the man does the impersonations in the usual manner, making up before the audience, assisted by a page. With each impersonation goes the usual selection. For the finale the act goes again into "two." The violin maker there awakens to play a final selection. Henderson's is not the place to show an act of this description. The stage cannot be properly darkened for the change of scenes. The stage hands removing the chair with Mr. Singer leaving and returning the stage in view of the audience killed the effect. As a performer on the violin he is probably as efficient as the others who are essaying the same style of offering, and his impersonations look like the rest. The act will have to be seen under more favorable conditions for a true line. *Dash.*

**Reed Bros.**  
**Acrobatics.**  
 15 Mins.; Full Stage.  
 Fifth Avenue.

The Reed Brothers are showing an acrobatic act somewhat out of the ordinary. The work involves the rings. They are used in a different manner than ordinarily. That is, the rings are only incidental. For almost each trick different straps and loops are fastened to various parts of the apparatus. The men show some excellent work with these various contrivances. An entirely new feat was disclosed when one sat with a foot through either of the rings, his partner doing a back somersault, catching on his feet the feet of the man sitting. It called for a big round of applause. There is a strain of comedy, due in a large measure to the ability of the taller of the brothers as a contortionist. The comedy is an addition rather than a drawback, usually the case. The Reed Brothers compare favorably with any in their line. Opening the show, they scored big. *Dash.*

Charley Harris has cancelled his western engagements to go with "The Top o' th' World" next season.

Mabel De Young commenced a seven weeks' engagement on the Inter-State time in the south, opening at Savannah last Monday. Miss De Young is trying the system of singing her songs at the piano during this trip. If it "gets over" Mabel will stick to the scheme.

**Orola French and Co. (2).**  
**"A Dream of America" (Operatic Sketch).**  
 20 Mins.; Full Stage.  
 American.

Orola French and Co. are really a grand opera trio although they here surround themselves with a vehicle resembling in some respects a comedy sketch. The singing is at all times agreeable, but the sketch arrangement is a drawback. The company is made up of Miss French, soprano; and tenor and bass, Perry Ve Kroff and Herbert Davis. The tenor is discovered in his apartments. He lets the audience understand that his ambition is to sing in American grand opera. Meanwhile he will introduce an operatic number here and now, as he proceeds to do. There is a knock at the door. Enter waiter with breakfast tray. It isn't his, but the tenor takes it. Miss French (who presumably occupies a studio on the same floor) enters to claim the breakfast, and takes advantage of the opportunity to put over another number. A delivery boy wanders in and does likewise. All three get together for a trio. A postman leaves a letter. "Ah," says the tenor, "this is my engagement for America." Much excitement ensues, but it isn't his call to America. Just an offer from a cafe chantant. Much consequent disappointment. The tenor departs to grieve alone and the soprano confides to the delivery boy that she is a niece of Horsecar Jammerstein and has her uncle's promise to engage the tenor. A second letter arrives, this time really from Jammerstein, and everything ends happily with another operatic trio. The singing was all that could be desired, but the talk that introduced the various numbers was utterly unnecessary. Miss French also indulges herself in a lot of flowery colorature that could easily be spared. The act was next to opening, following the illustrated songs. It finished to substantial applause, thanks to the closing number. It would have been much better as a straight singing act in "one." *Rush.*

**Gilday and Fox.**  
**Talk and Parodies.**  
 12 Mins.; One.  
 American.

Gilday and Fox have a novel entrance to support their Hebrew characters and talk. Other than that circumstance their new act, "Cohen and His Ward," is a conventional Hebrew talking turn. The drop in "one" shows a school house. Eight or ten youngsters troop out of the door and walk across the stage. They are followed by Gilday and Fox, the latter in burlesqued schoolboy's clothes. The talk sustains the characters of schoolboy and guardian. Some of it has been used overmuch, as, for example, "I have graduated and got a depleurisy." "You don't mean depleurisy. You mean stiff-ticket." Some of the lines, however, are bright and snappy. A semi-pathetic passage with a "snapper" at the end brought a big laugh, and the parodies, a first-rate lot, got them off in excellent shape. The pair were on early and scored unmistakably after the parodies. The talk was received quietly. *Rush.*

"Dreamland," Coney Island, is featuring in all its advertising a line reading "Everything new but the ocean."

**Three Marvelous Mells.**  
**Acrobatic.**  
 10 Mins.; Full Stage.  
 Henderson's.

Speed is all that is needed to bring the flying ring specialty of The Marvelous Mells among those of the best. The two men and a woman are showing a new apparatus that is showy, though it doesn't seem to work exactly right. The rings are suspended in the usual manner, but from an arrangement which allows all to revolve. It gives the tricks a very showy appearance. The routine is away from anything that has been shown. Most of the tricks are new. All are capitally done. One received special attention. The man while in a wide swing goes into a handstand, turning the feat in the neatest fashion imaginable. Several of the others were also noteworthy. When the trio quicken the pace, and attain a bit more finish, they should be ready for the best time. *Dash.*

**Gracey.**  
**Musical.**  
 15 Mins.; Full Stage.  
 Henderson's.

Gracey is opening the show at Henderson's this week, a spot about on a par with the same position at Hammerstein's. Tuesday afternoon there were so few people in the Music Hall throughout the entire performance, however, that there was little choice as to place. Gracey receives a slow start from an operatic selection on the bamboo chimes, taking some very hard going to bring him back into the good graces. He manages to get back part of the way, but doesn't quite reach the mark. This is mainly due to a collection of very old selections and a poorly played number on a horn with an unfamiliar name. This is the only brass used and should be dropped. The other instruments are well handled, and the man in evening dress makes a good appearance. Entirely new numbers would improve the specialty. *Dash.*

**O'Brien Troupe.**  
**Acrobatics.**  
 11 Mins.; Full Stage.  
 Columbia.

The O'Brien Troupe (three men and two women) close the bill at the Columbia in very good style with a swiftly moving acrobatic specialty. The work consists of ground tumbling and "Risley" work principally. In both they do very well. There is one boy in ground tumbling who gives promise for the future. The "Risley" work uncovered one or two new tricks. The troupe, as a finish, are featuring what they call "Naomi, the Human Cannon Ball." The smaller of the two girls is shot from a cannon-like affair across the stage and caught in the arms of one of the men. There is nothing to the thing as it now stands, except for the little show it makes. If the girl could be shot from the apparatus into a hand-to-hand balance, it would be a capital trick. The dressing could be improved. The act will do for the smaller-big time, and should be a feature on the smaller time. *Dash.*

The Hansa Theatre, Hamburg, Germany, will remain open this summer for the first time, closing only for the first fifteen days of August.

**T. H. Wright and Horse.**  
 15 Mins.; Full Stage.  
 Fifth Avenue.

T. H. Wright has worked out a very interesting routine for the stallion "St. Gaudens." The animal is a beautiful coal black. His appearance alone is enough for "ahs" of approval. The stallion does the usual "educated" run in this line quickly, and with very little urging. This portion is short, as it should be. The principal tricks are performed by the horse while standing on its hind legs, such as jumping a low hurdle, walking up and down stairs, etc. Some of the tricks are truly remarkable. For a finish a huge bedstead is employed. The horse goes to it, lays down and pulls the blanket over him. It gets a big laugh and makes a corking close, though shown around here by Rossi some seasons ago. Wright presents the horse in good style, working him quickly and without resorting to the whip frequently. *Dash.*

**Norton and Ray.**  
**Songs and Talk.**  
 13 Mins.; Full Stage.  
 Columbia.

Opening the show at the Columbia, Norton and Ray are using a full stage parlor set for a talking and singing act that would do much better in "one." The man (colored messenger boy) gets into the wrong house to deliver a message. The woman is a maid there. That's the cause for the full stage. The talk (which takes up most of the time) has little to recommend it and were it not for the "business" of the man who handles it, would be trying. He also has a very good idea of what the requirements are for a first-class blackface comedian, and properly placed should be heard from. The woman is not the possessor of a wonderful singing voice, but it is a great improvement on her speaking tones. More singing and less talk would be an improvement. *Dash.*

**Pealson, Goldie and Lee.**  
**Songs.**  
 16 Mins.; One.  
 Henderson's.

Pealson, Goldie and Lee are hurting a very good singing combination with a quantity of very old and borrowed comedy. The comedian (there is only one) works as a Hebrew, having nothing new or funny. He has annexed a portion of one of Joe Welch's old monologs and has taken several expressions and bits here and there. After which, he is not a good Hebrew. The singing is first rate. It is robust, without being noisy or annoying. The selections have been well chosen, although the Italian song could be given without the red handkerchief and the battered hat. One of the boys does some very good whistling during the proceedings. A "straight" singing act or the comedian in another character might help. *Dash.*

(Continued on page 16.)

Violinsky, Bert Cooper's combination piano and violin playing musician, opens at Atlantic City June 14.

Mr. and Mrs. Neil Litchfield will play a summer season of vaudeville on the Pacific Coast, opening at Pantages, Spokane, June 27.

# WHAT CAUSES LAUGHTER

By J. C. NUGENT.

That article entitled "How Jokes Are Made," in *VARIETY*, was truly interesting. There is intelligent enjoyment in analyzing one's work, and the statement that "deformity" or "distortion" either of words, spelling, people or ideas, double entendre, etc., covers all of wit and humor, is "food for thought."

But we cannot allow such a harsh and sweeping statement to gallop roughshod and unchallenged over the pleasant fields of comedy. There are dew drops and daisies there, as well as thorns and thistles, and good laughs don't cut.

Surely there is some comedy that is not "deformity" unless, indeed, one can include such pleasurable and enjoyable sensations as "contrast," "suspense," "surprise" and "relief" under that unpleasant caption.

Here is a line from a pretty pastoral act which always received a laugh:

He: "I used to know folks around here, Mum. I knew Jim Rinderkenet, the barber, and Olive Bence, the—what *did* he do for a livin'?"

She (very seriously): "Why, his wife was a dressmaker!"

There is the unexpected in a mild degree. Certainly no distortion or deformity.

Willie Collier kisses a girl, says, "I love you," and walks away abruptly to dust a chair. There is contrast. But no deformity.

I have often marveled that we can come no nearer to a constant law applicable to all comedy. Recently a magazine article gave expert opinions from a number of "\$2" comedians on this subject. One said "action," another "bright lines," another "funny situations," one "make-up," others "clown," "pantomime," and so on.

Those are methods for conveying something. Not the thing itself. It is the thing conveyed which causes laughter.

Ruskin crystallized underlying rules for poetry, painting, philosophy. Previously to that, the great creative gift had been regarded as a flash of light flying in from the void, through its accidental human instrument to a grateful world. His standards have helped even the uninspired to distinguish by analysis between rot and the real thing.

But in those days laugh producers could not draw salaries resembling that of the President of these United States. Men of "letters" were not immediately made presidents of and recognized as the "wits" of the exclusive Pazzazzo Club, for "springing" a joke which in raw magazine prints sounds like a Ren Shields' squib, when Ren has an off day with his stomach.

So Ruskin, though pointing out the "duty of delight," did not define comedy. Nor does any text book I know of. Play readers look injured when you ask for it. Critics answer by handing you some more of it. The best you receive from scholars is a waste of words. This "deformity" definition covers much but hardly all, of wit and humor. But it misses the essential, elemental thing we want to know, i. e., "What causes laughter?"

One great reason for Vaudeville (besides my own act) is that man is the only created organic being who has the ability to laugh. Viewed dispassionately, from the standpoint of any other animal, it is doubtless a most idiotic exhibition—the idea that when a certain combination of ideas co-

ordinates in the human brain a lot of loose noise must perforce fall out of the otherwise well behaved face. But to mankind, it is the expression of greatest delight. Incidentally it is equally intelligible in all languages, although a foreigner cannot laugh successfully in his own language unless he understands the language of the joke.

There is voluntary and involuntary laughter. The former can express at will, contempt, fear, anger, jealousy, scorn, etc. It is a great help to those of limited vocabulary. Coupled with a wise look and silence, it holds many a man's job.

It is with involuntary laughter the artist has to do. That's the kind people pay for. There are as many grades of this as of voluntary laughter, and the wise manager pays for the grade, not the amount. It is not necessarily comedy which makes only the "best people" laugh, which is most valuable. It is the comedy which makes the best in *all* people laugh. The higher the appeal, the more meritorious the comedy.

It is not only the low-minded who laugh at the cheap, rough joke. It is also the low-minded element in the high-minded person. For the time being their more exquisite sensibilities are asleep. They are mentally "slumming." When the reaction comes they remember with disgust that which caused their laughter. Thus we have the familiar phenomenon of a man laughing heartily throughout a show, and "roasting" it an hour afterward.

The more valuable laughter gives delight to the higher faculties of the intellect. When the reaction comes to the auditor he remembers a state of mind which was above, and not below, his normal level. And he longs again for that experience. That sort of comedy has "afterdraught."

There is in all men, assuredly, the physical, the mental and the "spiritual" which, for want of a better word, we call that which the intellectual cannot explain. Laughter is the definite expression of some form of acute physical, mental or spiritual pleasure.

It must be pleasure and it must be acute. In the mind whose comedy taste is elementary, a word mispronounced or a man deformed may cause laughter. But the idiotic cackle thus aroused is different from the spontaneous ripple awakened by those gifted ones who delight that which is best in us. The rare artists are those whose comedy trembles on the edge of tears.

But, what causes laughter?

Not suspense, surprise and relief, as I have suggested.

For they occur also in drama, in fiction, in life everywhere. Not the unexpected. That often insures the reverse of comedy. Certainly not "deformity" alone. It must contain some other elements. And there is comedy without any deformity. What then? We do not know—and never will.

Analysis can teach us what to avoid. It can never teach us to create. If rules could teach us, there would be no college boys with \$50,000 educations accepting \$10 clerkships. If laugh creation were so easy, the past twenty-five years would have sifted down to us more than eight or ten first class comedy monologues.

Vaudeville will thrive in proportion as it gives to the public, in highest grade obtain-

# THE WOMAN IN VARIETY

BY THE SKIRT.

If Bonita's success depended on her frocks she would be an enormous hit. The first wore a white chiffon with satin bands and a poke bonnet from which hung a long chiffon veil. Ethel Levey was the first to wear that in vaudeville. Her second gown was a pink satin. The last, a yellow satin with the apron effect in spangled chiffon, although becoming, made Bonita look twice as large as the two short frocks. Bonita's hasty exit to make her changes isn't a very graceful performance.

Florence Fields (Bandy and Fields) is a young person with a remarkably fine figure. Miss Fields makes three changes. The last is the prettiest and most becoming.

I think her name is Vida Whitmore, of the "Miss Innocence" chorus. Anyway she walked into Rector's the other night with the most gorgeous chinchilla coat seen here since Lillian Russell's. For a time Miss Whitmore had a small speaking part in the Anna Held show, but must have found it too arduous, for she visited Texas. Perhaps the coat was the result of Miss Whitmore's economizing while on the trip.

Lotta Faust makes Blanch Ring look like thirty cents in the new show at the Broadway. Miss Ring's costumes were all dowdy affairs the opening night, while Miss Faust's were marvels of the dressmaker's art. Three beautiful costumes were worn. The prettiest, a white chiffon, was seen only for a second. With a green and violet was a smoke hat, a wonderful combination, and only Miss Faust could carry it. I can't say I admire Miss Faust's wide expanse of back.

Ray Bailey makes a remarkable change from an Italian girl to a woman of fashion. The gown, a gorgeous gold-spangled affair, was topped with a hat just smothered in white willow plumes. The last change is perhaps the most becoming. A silver spangle princess over cerise underdressing made a beautiful combination. Miss Bailey should tear out the initials on the skirt. They give the costume a most ordinary appearance. Another improvement would be silver heels on those cerise slippers.

What an improvement in Miss Wolford's appearance. Blonde hair and a rose satin dress worked wonders with this charming singer. Now if Miss Wolford would forget the hat worn altogether, the change would be even better.

able, the kind of comedy that cannot be taught—nor bought—nor stolen—nor manufactured. False melodrama killed the melodramatic business. False vaudeville is the only danger we have to fear.

If comedy could be analyzed and learned by rule, or if scenery and dresses and mediocrity could take its place, salaries would go down.

And vaudeville would go out.

I don't mind being the goat once in a while, but when it comes to two days in succession I draw the line. The first was in Rector's. The waiter in returning with change, had a quarter snugly hidden beneath the little slip that remains on the tray. Then it happened again at the Astor. So don't forget to look under the slip. Why, a waiter will even hide a dime under a quarter.

"I love my talent, but oh! you other composers." The Lenzberg's orchestra at the Colonial plays the music of Joe Howard's "A Prince of To-night" this week, so the program says. One selection is "I Wish I Had a Girl," perhaps under another title in the score.

Grace Leigh of "Follies" fame was out one evening this week in a frock, a little dream. It was one of those long-waisted French affairs we all wore years ago. The color was a catwaba with sash of soft satin.

## NOTES

Herbert Lloyd, the comedy juggler, has been signed by the Morris Circuit for next season. He will return from abroad in time to open during October.

De Biere the magician opens at the American, Chicago, June 7, for William Morris.

Norton and Nicholson commence playing for the Morris Circuit May 31 at Winnipeg, and have signed a Morris contract for next season.

M. Strassman, the attorney of 853 Broadway, New York, has secured an absolute divorce for May Judels from Charles Judels, of "The Girl Behind the Counter."

The Cleveland Hippodrome will reopen the last week in August with United vaudeville.

Ed. Blondell attended a baseball game this week. The other fellow had a pass.

Ray W. Anderson has been granted a divorce from Richard B. Anderson.

John Hall, stage manager of the Orpheum, Brooklyn, who will hold the same position at the old Brighton Beach Music Hall the coming summer, will run a moving picture show on the Brighton boardwalk.

George Nelson Teets, manager of the Columbia, Scranton, and Mineola G. Lane will be married June 24 at the home of the bride, at Inwood-on-the-Hudson.

This is the last week for Morris' Plaza, New York, with the final performances to be given for the Monday holiday only.

Grace LeMay, late of the McVeigh Sisters, died in St. Vincent's Hospital, New York, May 8, after an illness of ten days following an operation. Grace McVeigh is playing with Dancing Schack.

# THE MIDNIGHT SONS.

At the first performance in New York of "The Midnight Sons" at the Broadway, the show did a double somersault before reaching the finishing wire. The first act opened slowly, but developed considerable speed before closing, so the flop came as a surprise.

Probably no one in the house who had been a victim of the horde of speculators outside the theatre felt sorry. In fact, most of those who had been fleeced voted the piece would be a bloomer before seeing it.

The handling of the tickets by the speculators either attached to, in league with or employed by the Broadway was about the rawest work of the sort ever attempted in New York. All the hotels were bereft of tickets during the week for the postponed opening; the box office racks were empty, but on the day of the premiere a swarm of speculators made their appearance on the sidewalk with bunches of pasteboards. Exorbitant prices were demanded on the plea they were obliged to pay a heavy bonus to secure them.

The Broadway is now under the management of the Shuberts, with Felix Isman as the lessee of the house. "The Midnight Sons" is a production by Lew Fields.

It is quite a sufficient tax to hand over \$2 to see this Fields show.

The fleehing, besides, did not stop with the speculators. It extended right into the show itself. The big hit of the production, the finale of the first act, where the observation end of a Pullman is seen amid a moving picture effect of wild country, is the finish of Tim McMahon's "Pullman Porter Maids" used in vaudeville for the past two seasons. Instead of a picture film Mr. McMahon employs a panorama effect.

Another lift is where Norma Brown with one of those hardly perceptible voices sings "The Little Merry Gardeners," having ten chorus girls behind her. Each is given a line to sing, stepping forward from the ranks to do so. This is an old burlesque dodge, used to large gain this season, particularly by Andy Lewis in "The Mardi Gras Beauties."

Burlesque was visited likewise for one of the songs, "Rings on My Fingers," sung by Blanche Ring, and one of the musical hits, the melody taken note for note from a patriotic finale number, much employed during the past few months by the wheel shows. The title cannot be recalled, but the first line of the chorus reads, "Stand to the right; stand to the left," or something like.

In "The Midnight Sons" Miss Ring, "specially engaged" according to the program, didn't do much at all. She sang "The Billiken Man" from her recent vaudeville days, but needed another "Yip-I-Addy" to put her over.

The biggest laugh-getting line in the "hook" was interpolated by Harry Fisher, who uttered it. That came from Mr. Fisher's vaudeville turn, deserted for this engagement, and was the olive and the string remark. Mr. Fisher captured a number of laughs throughout the piece in his familiar way. The real hit of the production was Vernon Castle, an attenuated youth with voluble legs, who gave forth good comedy intermingled with eccentric dancing of a striking kind. Mr. Castle was hidden during the second act, excepting for a few moments when he re-

peated his value as an applause getter. The closing of the first and the opening of the second act were the two bright moments of the evening. The second-act opening scene represented a theatre, one of the best set seen. The company occupied the orchestra, balcony and gallery, with some comedy from George W. Monroe as an Irish cook, and the peculiar figure of Lillian Lee, who had nothing else to show for her part of the proceedings.

"The Midnight Sons" is full of chorus men. There are between twenty and thirty, with but twenty chorus girls. The ingenuity of the stager of the piece or the dances ran out by the time the "Lithograph Land" number arrived. Not alone was this poorly framed-up (the old "poster" idea), but Miss Brown was given the lead once more in it for some mysterious cause and the same ten girls danced off the stage with the same step and in the same manner as during the "Mary Gardeners" song. A blonde girl on the end of this line could have given her leader a handicap for singing, and more than break even with her on looks.

The dancing was crowded together towards the closing of the play. A girl with awfully large legs did a toe dance, the "English Ponies" executed their steps in a "Parasol Dance," while the Marvelous Millers spoiled their usual fast dancing by a series of slow glides, something they did not do in burlesque. The Millers made a hit, but if they will drop the fancy notions, do their old act in not over three minutes the Millers can come pretty near walking away with the show. There's hardly anything there to give them a race.

Following the Millers the total chorus of forty had an ensemble dance of the usual Wayburn species to the music of "Amina," by Paul Lincke. Raymond Hubbell wrote the rest of the score, excepting "The Billiken Man." Glen MacDonough attended to the words. The story is a Zero. The production has eight scenes, three in "one." During the final of these Mr. Monroe delivered his monolog.

There are two or three catchy musical numbers by Hubbell. Lotta Faust, the best of the women, had one.

The pretty dressing throughout the evening was designed by Melville Ellis. Mr. Ellis inserted a very short pianolog, one song and an instrumental piece. He was assisted by six girls playing toy pianos. The girls did not help Mr. Ellis.

"The Midnight Sons" may be whipped into a good summer show. A regular whipper will have to take the job..

Sime.

## HEADLINERS NEXT WEEK.

### NEW YORK.

George Beban and Co., Orpheum.  
Pauline, Colonial.  
Eva Tanguay, Alhambra.  
Sydney Drew and Co., American.  
Bert Williams, Fifth Avenue.  
"La Belle Americaine" (La Titcomb), Hammerstein's Roof.

### CHICAGO.

"Circumstantial Evidence," Majestic.  
Eddie Foy and Co., American.

### BOSTON.

Bert Leslie, Stuart Barnes, Willy Pantzer and Co., splitting, Keith's.  
Lind?, Billy Clifford and Maude Lambert (splitting), Orpheum.

# HAMMERSTEIN'S.

There is enough goodness in the Hammerstein program this week, but it doesn't come out right. Young Willie Hammerstein always gambles whether the last week in May will be a hummer. If it's a hot 'un, the show won't matter. But Monday wasn't a hot 'un, so it did. A good fast act early would have helped.

Bonita (New Acts) headed, following three numbers before her "No. 4" position. Each previous turn had singing in it. Sam Williams, "No. 2," had lots of singing while at the piano, and some talk. Mr. Williams, started nothing excepting comment that he is growing to tell his jokes the same way Kate Elinore tells hers. Miss Elinore and her sister May (now a brunette) followed the pianologist, securing a few laughs before May's ballad, or whatever it was, dried up the fountains of joy.

There had been little life shown by the audience when Bonita passed through quietly, excepting enthusiastic applause and some flowers from her friends about.

Ward and Curran closed the first part with "The Terrible Judge," somewhat on speaking terms with the Hammersteins, although the pair did as well as ever. Bert Leslie and his company with "Hogan in Society" had the headline program place (second after intermission), Leslie taking well with his slang.

Lee Harrison held the job of opening after intermission with talking and a singing finish, the latter, "Exposing Vaudeville," by Jack Norworth. Norworth used it for a few weeks before leaving for the legit. It gave Mr. Harrison a good send-off. Before that he spoke of his umbrella, and had some talk for the opening.

The hit and clean-up of the show was Howard and Howard (Eugene and Willie). It was next to closing before the boys appeared. They ripped the house wide open, beating every other number on the program by a couple of miles or more.

As a Hebrew, there is no one with anything on Willie, and Eugene and the straight works finely with his partner, also looking natty in his dressy clothes. There is some new matter in the turn, including parodies, which Willie has to give in countless numbers.

Bandy and Fields at the start did plenty of dancing. Geo. W. Bandy has some steps to bring notice, and his dancing stands with the best.

Bandy's "Funny Walks" while stepping made comedy. Florence Fields is a neat little tapper, with three changes of costumes. The dresses are pretty, but it is this running of the act out to allow the different costumes being worn, that stretches it a little beyond what it should be. The position was a poor one for the couple. But few were in. Those few, though, liked the act real well.

Another hard spot, for a musical act, was given the Three Musical Johnsons, closing the show. The trio play xylophones, offering a Paul Lincke march, "Zampa" and "Black and White," a "rag." The selections composed a nice routine, but the place was too far down. The Johnsons could have taken an encore, however.

Nearly all the acts received a reception upon entering, the most voluminous going to Lee Harrison and Howard and Howard.

Sime.

# AMERICAN.

There is a good deal too much show at the American this week. The bill Monday night ran until 11:45, although the longest item in it occupied only 22 minutes. A count of noses showed twenty-six men in all and only eight women, an apportionment that departs from the vaudeville rule. There were several slight pauses in the running, the most noticeable that preceding the turn of the Martin Bros., xylophonists. They came along about 11 o'clock, when ordinarily the show would have closed. In the interval used by the stage hands to place the two instruments, many of the auditors left and dozens were walking out when the musicians commenced their specialty.

Toyè and Lind? were the headliners, both unfamiliar to the audience. The double-voiced singer scored a large-sized hit. The basis of her appeal is the real musical excellence of her singing rather than any freak vocal display. When she sings in her tenor voice the illusion of masculine timber is absolute, and her soprano tones are quite as positively feminine. Although an operatic number had held the stage earlier, the audience showed its approval of Toyè's classic selections unmistakably.

Lind? did extremely well with his female impersonations, a ten-minute specialty full of action and speed. Lind? opens with a bit of French chanson, costumed in a gorgeous evening gown. A short Spanish dance involved a pretty change of costume and "A Dream of the Five Senses" made the finish. The latter is a short series of classical dances illustrating the senses. The stage is nicely set to show the entrance of an Egyptian temple. The dancer wears an Oriental costume of the "Salome" model, dancing in bare feet. The dances are gracefully done in each case and at the finish Lind? discloses his sex. It was plain that most of the Monday night audience had been deceived as to that until he removed the wig and swaggered off with an exaggerated masculine stride.

Among the early numbers the Heras Family drew down the biggest volume of applause. The troupe dress neatly and handle their feats in clean-workman-like style.

Collins and Hart, returning to town after a short absence, got a reception when their names were flashed and went through their routine to the accompaniment of the usual volume of laughter. Phyllis Lee (the program does not mention her "West Point" boys) was second from closing and did passably.

W. S. Harvey, heavyweight juggler, closed the show. Orala French and Co., Gilday and Fox, Prof. Neuman and Lee Kohlmar and Co. are under New Acts.

"The Watermelon Trust" made a good laughing number. Why girls are necessary to the act is not plain. The comedian needs only the straight man as a foil.

Rush.

Fern Melrose and Hamish Ingram were married in Chicago May 24.

Four former members of Lasky's "Pianophiles" have formed a musical act which opens at Atlantic City Monday.

The Two Racketts will play in vaudeville next season, having closed with Irwin's "Majestics" without resigning.



## COLONIAL.

To Pauline?, the feature of the Colonial bill this week, must be attributed the unusual condition of a real mid-winter rush upon the box office at this time of the year. On Tuesday evening at 8:15 the line from the box office stretched through the lobby and up the street for 150 feet. And in the last week of May, too, mind you.

The hypnotist's local advertising feature doubtless had something to do with it. One of his subjects had been put to sleep in a store window on Broadway near the theatre. The sleep started at noon, the subject remaining in an apparently unconscious condition until just before the evening performance, when he was carried to the Colonial stage and brought out of the "trance" on the stage.

At that time there were only a few hundred people in the house. The awakening performance might better have been delayed until the intermission when the full audience was assembled. Pauline's exhibition undoubtedly arouses interest and causes talk. Tuesday night nearly two score subjects presented themselves. Many were unquestionably not connected with the act. Closing the show Pauline held his audience for close upon an hour.

The rest of the show moves along capitally, mostly made up of strong comedy numbers. One indication of its class was the presence of Jack Wilson and Co. in the "No. 2" place. They could nicely have been moved down a number or two, but in the early spot were a whirlwind of laughter. Wilson's blackface funniments are admirably supplemented by the excellent singing of the other members. The strikingly handsome figure of Ada Lane in a red and black frock makes a most agreeable stage picture.

McConnell and Simpson fared exceedingly well in their comedy sketch, "A Stormy Hour." Lula McConnell has an eccentric comedy method all her own. Her opening song, "I Hardly Like to Say a Word About It," is a pretty well worn number, but under her treatment becomes a really laughable bit. The sketch itself is a rather loose example of composition, but it serves well enough as a vehicle for the nonsense of the pair.

Barry and Wolford scored a solid hit with their series of topical verses. The concluding recitation is the subject of an announcement. This is uncalled for. The material is good enough to rest on its own merits.

Richard Golden and Co., returning to this country after a visit across the water, scored roundly. "A Case of Divorce" remains the vehicle. It is a capital bit of American humor, thanks largely to the splendid, human characterization of the country lawyer by Mr. Golden. There is real honest, homely attraction about Squire Bill Rawlins, but for such of the audience as have not the perception to understand his inner feelings, his surface eccentricities serve for laughter.

The Great Lester was next to closing, holding his audience for more than twenty minutes at nearly 11 o'clock. Genaro and Bailey (New Acts), making their first vaudeville appearance after their starring tour in "Tony, the Bootblack Detective," had the difficult place after the intermission. *Rush.*

## FIFTH AVENUE.

The show at the Fifth Avenue this week is anything but smooth running, fast vaudeville. Still it is a program that will probably receive a favorable verdict in nine cases out of ten. A five-minute wait between the first and second numbers hit it a wallop right at the getaway, and there were two or three waits of almost equal duration later on in the running. There are a number of new faces, four of the nine acts being strangers in New York. All the new numbers did fairly well, two scoring decidedly. Of the five remaining acts, four are importations.

Vesta Tilley is the topline. This is the impersonator's last week on this side, and in a speech she announced that it would be her last appearance in this country for at least three years. The Englishwoman was given an ovation after each song. "Sydney's Holiday," the best of Miss Tilley's new songs, was not sung.

Griff has changed almost his entire specialty since he was first seen over here. This man Griff is building up a big following with his bright, flippant talk, and he surely believes the saying that an Englishman has no sense of humor. It is doubtful if there is an artist in the varieties with a keener sense of humor than Griff. He is observing and makes capital out of everything. Griff is using a "dummy" with "The Newly Weds" baby's face. It is quite the funniest thing seen of the sort. He could easily carry the thing out and make a capital ventriloquial offering, as Griff is somewhat of a voice thrower also.

The Dunedin Troupe closed the show, following Vesta Tilley, and they held the entire audience in to the finish. When you have finished talking about all other bicycle acts, then start to discuss this quartet. It is the riding alone, in fact, that is the smallest part of it. You have to give it to Pop Donegan for showmanship. He doesn't allow the stage to remain unoccupied a second, and everything is done for best results. Other acts might take a lesson also from the up-to-date and catchy music the Dunedins employ. It helps a lot. The two girls got the house in fine style. There doesn't seem to be anything they can't do. Jimmie, he is in the act, too. Well, Jimmie did just ten single whirls around the handle bars without a miss, did Jimmie.

Ila Grannon is doing what a thousand and one other women have tried and fallen down on. She is putting over a straight singing specialty without a change of costume, without a "plant" or even a spotlight, and she is getting away with it right. The house was unanimous in its approval.

The Camille Trio were one howl from beginning to end. The trio have never been seen to better advantage than Wednesday night. Everything went with a snap and a bang.

Reed Brothers, T. H. Wright and Horse. Texas Guinan, Edna Phillips, New Acts. *Dash.*

Bessie Wynne is "flirting" with vaudeville for next season with offers from both sides.

Cecil Lean and Florence Holbrook have retired from the cast of "The Yankee Mandarin," the new Comstock & Gest show.

## NEW ACTS

(Continued from page 13.)

## OUT OF TOWN.

"The Outpost" (Dramatic). 15 Mins.; Full Stage (Special Set). Alhambra.

"The Outpost," a dramatic playlet by James F. J. Archbald, was first presented at a Lambs' Gambol. This is its initial vaudeville appearance. Its novelty is that it tells a story of considerable dramatic intensity in the extremely limited time of a quarter-hour, and that the whole action is accomplished by two principals. The stage is set to represent a tropical jungle in the Philippines, the picture very much resembling that in the third act of "Classmates," the Robert Edeson piece. The spot is an army outpost and two United States regulars are lying out in the thick foliage on scout or sentry duty. Random shots are heard from the surrounding thickets where the tribesmen lie in wait. Jeff (Albert Parker) and Billy (Thomas F. Tracy) are the soldiers. Both were rivals for the hand of the same girl back in the States. Jeff, as the sergeant of the company, has the handling of mail and has for months been holding out letters from the girl addressed to Billy. This much is made plain through the brutally crude device of a long "aside" speech by Jeff at the opening of the act. Jeff has the letters on his person. In a moment of carelessness he allows one of the enemy to approach within shooting distance. Billy sees his danger and in the nick of time kills the skulker with a pistol shot. In a spasm of self-reproach superinduced by gratitude and admiration of the deed, Jeff begins a full confession just as a stray bullet reaches Billy. He drops unconscious. Jeff goes right on pouring his confession into the unheeding ears of his unconscious companion. Failing to rouse him, Jeff opens and starts to read one of the letters. From it he learns that Billy and the girl are man and wife. He rises, staggered by this revelation, and topples over at the sound of a shot from beyond. Upon which Billy revives and the curtain descends. Whether Billy lived to see his wife remains a matter of confidence between the author and his conscience. Certainly there was nothing in the action to help the audience to work out its own conclusion—a most unsatisfactory condition to leave a story in. This point should be remedied. And the preparation should be effected by some other means than a long aside. Also Jeff has altogether too many long speeches. The act played "No. 2" at the Alhambra and was received with enthusiasm. *Rush.*

George Beban and Co. "The Sign of the Rose." Full Stage (Special Set). Orpheum, Yonkers, N. Y.

"The Sign of the Rose," the new vehicle of George Beban, formerly of "The Girl Behind the Counter" and "The American Idea," is a splendid piece of subdued dramatic composition. Its dramatic values are admirably set off with lighter passages and the climax reaches to a high degree of intensity. Mr. Beban appears in the role of a poor Italian immigrant. The stage is set to reproduce Fleischmann's florist's store in New York, a striking and gorgeous spectacle. Here

comes the Italian. His little daughter has recently been killed by an automobile and he expresses a desire to buy flowers to grace her funeral. A millionaire's child has been kidnapped and the father comes to the flower store to meet and pay ransom to the kidnappers. The Italian is suspected of being the plotter and is put through a "third degree" session by detectives. His innocence is established by the capture of the real kidnappers. At the Orpheum the act was an unqualified success. There was constant applause and bursts of loud approval. Mr. Beban's interpretation of the Italian was a bit of sterling character acting.

McKenzie, Shannon and Co. "More Ways Than One" (Singing). 22 Mins.; Full Stage. Young's Pier, Atlantic City.

Beatrice McKenzie and Walter Shannon, cleverly assisted by Edmond Forde, opened their new sketch by James Horan Monday. Their work was exceptionally clean and well received. The offering is built around an ambitious singer wishing to meet a big manager. The act should prove the most successful one they have yet offered. *I. B. Pulaski.*

The Great Prescelle. Hypnotism.

35 Mins.; Full Stage. Young's Pier, Atlantic City.

Prescelle created a sensation here in his hypnotic demonstrations called by him "suggestive therapeutics." He had a dozen subjects going through antics which not only amused but intensely interested his audience. Prescelle also gave food for thought. *I. B. Pulaski.*

Stevens and Moore. "Variety Life" (Comedy). 20 Mins.; Full Stage (Special Set). Alpha, Erie.

This new sketch, produced for the first time here on Monday, opens with a bare stage and dressing room off-stage. The players within are informed that all the acts engaged have disappointed. They agree to give the entire show. Entering the stage, they have a pretty song while dressing, closing with a nice dance. Stevens does several balancing tricks as a clown, causing laughter, particularly with a sneeze and a catch line. The song sung by Miss Moore as a boy drags the act. As a "strong man," Stevens employs some old matter, but sends it over well. A burlesque opera finishes. When more often played and shaped up, it should make a first rate comedy number.

*M. H. Mizener.*

Bert Levy and Walter C. Kelly have taken a houseboat on the Thames (London) for the summer. Both will play the English town for a run. Mr. Levy left Wednesday.

Mr. and Mrs. Charles Alexander Eschert celebrate their silver anniversary (twenty-fifth year) shortly. Invitations have been sent out.

Percy G. Williams is due to return to New York June 11.

Eddie Redway and Girls open at the American, Chicago, next week.

# VARIETY ARTISTS' ROUTES FOR WEEK MAY 31

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MAY 30 to JUNE 6, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

## "O. R." "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A B C D Girls, 230 W. 36, N. Y.  
Abellon, Hilmar, & Rosalie, 779 State, Bridgeport.  
Abdallah Bros., Three, 1236 Golden Gate, Frisco.  
Adair, Art, 801 S. Beville Ave., Oak Park, Ill.  
Adams, Edward B., 418 Strand, W. C. London, England.  
Adams & Kirk, 1553 Broadway, N. Y.  
Adams, Billy, 746 Shawmut Ave., Boston, Mass.  
Ader Trio, 2228 N. 84, Phila.  
Adelphi, Box 248, Chicago, Ill.  
Adler, Flo, 404 Cleveland Ave., Chicago, Ill.  
Abern, Chas., Troupe, Hammerstein's, N. Y.  
Abern, Chas., 290 Colo. Ave., Chicago.  
Ahl, Ed., Bangor, Me.  
Albani, 1416 Broadway, N. Y. C.  
Alburtus & Miller, Empire, Leicester, England.  
Aldrich, Blanche, 142 Clayton St., Albena, Ga.  
Alexandra & Bertie, 41 Acre Lane, London, Eng.  
Alexis & Schall, 327 E. 25th, N. Y.  
Allaire, Aime, Bijou, Perth Amboy, N. J.  
Allen, Chas. H., 481 S. Morgan, Chicago.  
Allen-Delmon-Alieu, 640 Madison St., Brooklyn, N. Y.  
Allen, A. D., Co., 74 Pleasant, Montclair, N. J.  
Allen, Violet, & Co., 222 E. 14th, N. Y.  
Allen, Leon & Bertie, 118 Central Ave., Oshkosh, Wis.  
Allen & Francis, 511 Shotwell, San Francisco.  
All, Hunter & All, Claude Pl. and New York ave., Jamaica, N. Y.  
Alpha Quartette, Bijou, Battle Creek; 7, Bijou, Jackson, Mich.  
Alpine Troupe, Cole Bros.' Shows, O. R.  
Alvano & Co., West Middletown, O.  
Amatis Sisters, Four, Orpheum, Los Angeles, Cal.  
American Trio, 56 Penn Ave., Newark, N. J.  
Angell Sisters, 712 W. New York, Indianapolis.  
Apollo Bros., 248 W. 4th, N. Y.  
Apollo Quartet, 89 No. State St., Chicago.  
Araki's Troupe, Southern, Fairbanks, Springfield, O.  
Arcell Bros., Empire, Edmonton, Can.  
Ardo & Eddo, 500 E. 84th, N. Y.  
Arizona Troupe, 351 E. 18th, N. Y.  
Armstrong & Verne, Union Hotel, Chicago.  
Armstrong & Clark, Orpheum, Butte, Mont.  
Arnold & Felix, South & Henry Sts., Jamaica, N. Y.  
Arthur, May, 15, Unity St., Boston, Mass.  
Arville, Dorothy, 1 W. 85th St., N. Y.  
Astaire, The, 42 Eldorado Pl., Highland Park, N. J.  
Atkinson, Harry, Bennett's, Hamilton, Can.  
Aubert, Lee, 14 Froebel St., Ill., Hamburg, Ger.  
Auburns, Three, 385 Beacon, Somerville, Mass.  
Avers, The, 37 Heygate, South End-on-Sea, Eng.  
Auger, Capt. Geo., 12 Lawrence Rd., So. Walling, London, Eng.  
Austin, The, 10 Bakers Lane, Rockville, Conn.  
Avery, W. E., 5006 Forrestville, Chicago.  
Ayres, Howard, 919 Ritten St., Phila., Pa.  
Asards, The, 229 W. 88th, N. Y.

Basder, La Valle Trio, Orpheum, San Francisco.  
Baker, Harry, 3924 Reno St., W. Philadelphia.  
Baraban Russian Troupe, 100 E. 116th, N. Y.  
Barber, Tom, 697 Main St., Hartford, Conn.  
Bachman, Marie, Grand, Los Angeles, Indef.  
Bernstein, Harry, Bijou, Racine, Wis., Indef.  
Beattie, The, 819 E. 14th, N. Y.  
Bell & Marshall, 220 Lincoln Pl., Norwood Pk., Chicago, Ill.  
Barlowe, Frederick, Grand, St. Paul, Minn.  
Barlowe, Mollie, c. o. James, 376 Washington Boulevard, Chicago.  
Barry & Wolford, Orpheum, Brooklyn, N. Y.; 7, Alhambra, N. Y.  
Barry, Ledia, 77 Bay 32d St., Brooklyn, N. Y.  
Barry, Mr. & Mrs. Jimmy, Keith's, Phila.  
Barry & Richards, Dingman's Ferry, Pa., Indef.  
Barnes & LeVina, Academy, Charleston, S. C.; 7, Savannah, Savannah, Ga.  
Barnes, Reming & Co., Washington, Spokane, Wash.  
Barron, Rube, 20 E. 88th, N. Y.  
Barron, George, 2002 Fifth Ave., N. Y.  
Barrett Sisters, 1964 N. 31st, Phila.  
Barrett & Bayne, 87 Wolcott St., New Haven, Conn.  
Barrett, Marjorie, 4509 Filmore, Pittsburgh.  
Bates & Melville, 76 Gregory St., New Haven.  
Batro & McCue, 819 North Second, Reading.  
Baxter & La Conda, 1703 Carson St., Pittsburgh.  
Bayes, Nora, New York Roof, N. Y.  
Beam, Will, 1553 B'way, N. Y.  
Bean, Wm. C., 8 Haddon Ave., Atlantic City, N. J.  
Be Anos, The, 3442 Charlton, Chicago.  
Beard, Billy, 1401 Dayton, Savannah, Ga.  
Beaurais, Maridor, & Co., White City Pk., New Orleans, La.  
Bedini & Sonia, 106 Sullivan-Considine Bldg., Seattle.  
Reecher & Maye, 1553 B'way, N. Y.  
Reeson, Lulu, Orpheum, Oakland, Cal.  
Belmel, Musical, 340 E. 87th, N. Y.  
Belly, Frank, Keith & Proctor's, Jersey City, Indef.  
Reford Troupe, Ringling Bros., C. R.  
Bell, Arthur H., 488 12th, Newark, N. J.  
Belclair Bros., Shea's, Buffalo; 7, Shea's, Toronto.

Belmonte, Harry & Pearl, 20 W. Missouri, Kansas City.  
Bennett, Laura, 113 W. 76th, N. Y.  
Bennetta Bros., 308 W. 67th, N. Y.; c/o Williams.  
Berliner, Vera, Orpheum, Seattle, Wash.; 7, Orpheum, Portland, Ore.  
Bernard & Siefert, 955 S. High, Columbus, O.  
Bernice & Howard, 3007 Calumet, Chicago.  
Bernier & Stella, 23 Haywood, Providence.  
Berol, William, c. o. Tausig, 104 E. 14th, N. Y.  
Berry & Berry, West End, Pa., New Orleans.  
Beyer, Ben & Bro., 1496 Bryant Ave., N. Y.  
Behrend, Musical, 52 Springfield, Newark.  
Belclair Bros., K. & P., 125th St., N. Y.  
Bertina & Brockway, 811 Third, N. Y.  
Bliss & Bang, 178 Bruce, Newark.  
Black & Co., Violet, Majestic, Chicago; 7, Temple, Detroit, Mich.  
Blamphie & Hehr, Liberty, Tomauqua, Pa.  
Blaney & Wolfe, 257 W. 44th, N. Y.  
Bimbos, The, Appleton, Wis.  
Bligham, Kitty, 335 Beacon St., Somerville, Mass.  
Bligham, 335 Beacon St., Somerville, Mass.  
Blines, Joe, 1553 Broadway, N. Y.  
Black & White Trio, 405 Columbia, N. Y.  
Black & Jones, 118 W. 30th, N. Y.  
Black's Marionettes, O. H. Watsonville, Cal.  
Blessings, The, Ramona Park, Grand Rapids, Mich.  
Blondell, Mysterions, & Co., 25 Second St., N. Y.  
Blum, Bomm, Brrr, 7, 5th Ave., N. Y.  
Boles, Sensational, Dreamland Park, Coney Island, N. Y.  
Booth, Gordon & Booth, 1553 B'way, N. Y.  
Boley, May, Port Washington, L. I.  
Boyer & Bell, Del Roy House, Cleveland.  
Boys in Blue, 240 E. 21st, N. Y.  
Brady, Owen, 44 State St., Auburn, N. Y.  
Bradley & Davis, 217 E. 140th St., Pittsburg.  
Bradford, The, 280 W. 41st, N. Y.  
Brand's Musical, 67 So. Clark St., Chicago, Ill.  
Brasby & Williams, 110 Stockton, W. Pittsburg.  
Breakway Barlowa, 201 E. 14th, N. Y.  
Brenner, Samuel N., 2556 Tully, Phila.  
Broad, Billy, 1553 Broadway, N. Y.  
Broadway Boys, 4 Huntington Co.  
Bingham, Anna E., 28 Exchange, Binghamton.  
Brinkley, The, 81th, N. Y.  
Britton, Sadie, Coliseum, Burlington, Ia., Indef.  
Brixton & Brixton, 708 Lexington, Brooklyn, N. Y.  
Brock, Temple & Co., 210 W. 31st, N. Y.  
Brooks & Denton, 670 6th, N. Y.  
Brooks & Jeannette, 861 West, N. Y.  
Brown & Sheffield, 649 W. 59th, N. Y.  
Brown, Harrie & Brown, Brown's Bungalow, Riverside, R. I., Box 1.  
Brown, Harry L., Hopkins, Louisville, Ky., Indef.  
Brown, Bothwell, 407 West 123d, N. Y.  
Brownies, The, Rural Del. No. 8, Topeka, Kan.  
Brownie & Keller, 2139 E. 16th St., Brooklyn, N. Y.  
Brunettes, Cycling, 231 Cross, Lowell, Mass.  
Buchanan & Russell, Ontario Hotel, Chicago.  
Burke & Urline, 636 Budd, W. Phila.  
Buckley, John, Empire, Helena, Mont.  
Burger, C. H., 1365 Putnam, Brooklyn, N. Y.  
Buxton & Aiger, 2319 N. Main, Louisville, Ky.  
Burgess, Harry J., 627 Trenton, Wilkesburg, Pa., Pittsburg.  
Burkmaster's Dream, Victoria, B. C.; 6, Seattle, Wash.  
Burke & Touler, East Haddam, Conn.  
Burns & Emerson, 1 Place Boledien, Paris.  
Burt & Daughter, Mr. & Mrs. Wm. P. Gately, Bangor, Me.  
Burton, Hughes & Burton, 532 Stanton, Niles, O.  
Burton, H. B., Sherman House, Chicago.  
Buch Bros., Edison St., Ridgefield Pk., N. J.  
Buxton, Chas., Crystal, Menasha, Wis., Indef.  
Byers & Herman, 3649 Paxton rd., Cincinnati.  
Byrne-Golson Co., Airdome, Waco; 7, Airdome, Ft. Worth, Tex.

Caesar, Mysterions, & Co., Continental Hotel, Chicago.  
Cahill, William, 806 7th, Brooklyn.  
Cain Sisters, Empire, Youngstown, O., Indef.  
Cameron & Byrne, 91 Bartlett, San Francisco.  
Campbell & Yates, Shea's, Buffalo.  
Campbell, The, 121 W. 101, N. Y.  
Carberry Bros., 6 Oxford St., Phila.  
Cardowine Sisters, 244 W. 39th St., N. Y.  
Carr Trio, Star, Tarentum, Pa.  
Carle, Hilda, 12 W. Milwaukee, Detroit, Mich.  
Carlin, Bob, 913 Prospect Ave., Buffalo, N. Y.  
Carrillo, Leo, c/o Variety, N. Y.  
Carver, The, 19 Perry, Pittsburgh.  
Carson & Devereaux, Star, Tarentum, Pa.  
Carol Sisters, 310 W. 140th, N. Y.  
Carlin, Rose, 514 Lenox Ave., N. Y.  
Carmelo, Fernando, Lyric, Dayton; 7, Hippodrome, Lexington, Ky.  
Carroll, Nettie, Trio, Barnum-Bailey, C. B.  
Caron & Farum, 235 E. 24th, N. Y.  
Carters, The, 94 9th St., La Salle, Ill.

Carry & Stamp, 83 Court, Brooklyn, N. Y.  
Casad-De Verne & Walters, 513 Valley St., Dayton, Ohio.  
Caston, Dave, Bijou, Knoxville; 7, O. H., Bristol, Tenn.  
Cebest, 74 Grove Rd., Clapham Park, London.  
Chadwick Trio, Mt. Ephraim, N. Y.  
Chameroys, The, Academy, Charleston, S. C.  
Chase, J. Percy, Bijou, Oshkosh, Wis., Indef.  
Chase & Carma, 2516 So. Halstead St., Chicago.  
Chasie, Doris, 23 E. 90th, N. Y. C.  
Chester & Grace, Majestic, Houston; 7, Majestic, Galveston.  
Chevalier, Louis, & Co., 1553 B'way, N. Y.  
Chinko, Orpheum, Los Angeles, Cal.  
Chip, Sam, & Mary Marble, Majestic, Chicago; 7, Temple, Detroit.  
Clarence Sisters, 350 West 45th St., N. Y.  
Clark & Turner, 146 W. 64th, N. Y.  
Clarke, Wilfred, Keith's, Phila.  
Clayton, Frank A., Woodlawn Rd., Bedford Pk., N. Y. C.  
Clayton, Beale, New York Roof, N. Y.  
Cleopatra Death Dance, Oakland, Cal.  
Clermont, Colonial, Wilkesburg; 7, Midway Pk., Williamstown, Pa.  
Clarise, Ethel, 308 Livingston St., Brooklyn, N. Y.  
Cleveland, Claude & Marion, 91 Beachland, Beverly Beach, Mass.  
Clifford, Dave B., 173 E. 103d St., N. Y.  
Clifford & Ames, 2512 W. Gray, Louisville, Ky.  
Clito & Sylvester, East End Pk., Memphis, Tenn.  
Clipper Comedy Quartet, Fountain Ferry Pk., Louisville, Ky.  
Clvo & Rochelle, 87 Park, Attleboro, Mass.  
Cogan & Bancroft, Bijou, Winnipeg, Can.; 7, Bijou, Duluth.  
Cohan, Tillie, St. James Hotel, Boston.  
Colby, Mr. & Mrs. Franklyn, 2084 West Lake, Chicago.  
Colby, The, 77 Walton Pl., Chicago.  
Cole, Will, 15 4th, Brooklyn, N. Y.  
Cole & Clements, Saymore Hotel, Phila.  
Coler, The, c. o. Elk Club, Chicago.  
Colonial Septet, Empire, Bradford, England.  
Colonial Quartet, 1623 Page, San Francisco.  
Columbia Musical Trio, De Rue Bros.' Minstrels.  
Columbians, Five, 126 Midland, Findlay, O.  
Comrades, Four, 884 Trinity, N. Y. C.  
Conover & Grant, 28 Lenox Ave., N. Y.  
Cooper, John W., 119 Wyckoff, Brooklyn, N. Y.  
Cooper, Geo. W., 47 Douglas Place, Chicago, Ill.  
Conroy, Le Maire & Co., Orpheum, Minneapolis; 7, Majestic, Milwaukee.  
Conway & Leland, Empire, Hackney, England.  
Cook, Frank, Austin & Stones, Boston, Indef.  
Cook & Myers, 1310 Park St., Vancouver, Wash.  
Cooper, Jeanette, Thalia, San Francisco, Indef.  
Coote, Bert, Green Room Club, N. Y.  
Corcoran & Dixon, 23, Truxton, Brooklyn, N. Y.  
Corrells, Three, Barnum & Bailey, O. R.  
Cosar, Mr. & Mrs. John, Majestic, Little Rock, Ark.; 7, Majestic, Ft. Worth.  
Cotton, Lola, Box 125, Cuba, N. Y.  
Coulter & Wilson, 187 W. 49th, N. Y.  
Courtney & Dunn, 232 E. 18th, N. Y.  
Cowles Family, Great, c/o Webster, Valley City, No. Dak.  
Cowan, Jimmie, 86 Carroll, Binghamton.  
Craze, Finlay Co., 191 Elm St., West Haven, Conn.  
Crawford & Manning, 115 Lawrence, Brooklyn.  
Crawford, Pat, Hi Henry Minstrels.  
Cree, Jessica, 501 Kirby Ave., Detroit.  
Cree & Co., 1404 Borie, Phila.  
Cresy & Dayne, Concord, New Haven, Indef.  
Crimmins & Geary, 45 Charles St., Malden, Mass.  
Cross & Co., Will H., Majestic, Denver.  
Cross & Maye, Empire, Irontown; 6, Orpheum, Portsmouth, O.  
Cummings & Lynde, 49 E. Town St., Columbus, O.  
Cummings & Colons, Queens, Manchester, Eng.  
Cummings & Merley, Unique, Los Angeles, Indef.  
Cunningham & Marion, 155 E. 96th, N. Y.  
Cunningham, Bob, 1553 Broadway, N. Y.  
Curran & Milton, Pittsburgh, Pa.  
Curtis, Samuel J., 2503 Ave. F, Brooklyn, N. Y.  
Curson Sisters, The, Kalar, Jackson, Miss.; 7, Cuttigny, The, Lompaso, Tex.  
Cuttyna, Musical, 3034 E. Baltimore St., Baltimore.

Dagwell, Natalie, and Aurie, 108 W. 84th, N. Y.  
Dainty Four, 242 W. 43d, N. Y.  
D'Arville Sisters, Chicago, Ill., Indef.  
D'Alvini, Rocky Point, R. I., Indef.  
Dale, Dainty Dottie, Comique, Augusta, Me.; S. O. H., Gardner, Me.  
Daly's Country Choir, Hippodrome, Sheffield, Eng.  
Daly, The, Keith's, Boston.  
Dance, Wm. H., Majestic, Sioux Falls, Indef.  
Dandy George Duo, 221 W. 42, N. Y.  
Dare, Harry, 325 E. 14th, N. Y.  
Darrow, Stuart, Mr. & Mrs., 49 Front St., Omega, N. Y.

Darley, Grace, Lago House, Fairfield Rd., Victoria, B. C.  
Davemport, Ethel, 65 Irving Pl., Brooklyn.  
Davemport Troupe, Barnum & Bailey, G. B.  
Davy & Moore, 123 E. 17, N. Y.  
Davis, Sam, 217 E. 140th St., Pittsburg.  
Davis, Edwards, Green Room Club, N. Y.  
Davis, Floyd, Temple, Boulder, Col., Indef.  
Dawson & Whitfield, 346 N. 68th, N. Y.  
Day, Carita, Majestic, Butte.  
Deagon, Ed & Kitty, Griffith, Ind.  
Dean & Dunn, 235 W. 30th, N. Y.  
Dell & Miller, Elipse, Buffalo, Indef.  
De Cotret & Ego, 1553 B'way, N. Y.  
De Fur & Estes, Theatrical, Massillon, O.  
De Trickey, Coy, Hunt's Hotel, Chicago.  
De Veaux, Wells G., Crystal, Denver, Indef.  
De Voy & Dayton Sisters, Majestic, Little Rock, Ark.  
Deaton, Chas. W., Room 8, 418 Strand, W. C. London, Eng.  
Deaves, Harry, Automaton, Bergen Beach, Brooklyn, N. Y.  
Delavoy & Frits, 7, Garden, Jackson, Tenn.  
Delmar & Delmar, Circo Bell, Mexico City, Mex., Indef.  
Delmore, Misses, 418 W. Adams, Chicago.  
Delmore & Lee, 1553 Broadway, N. Y.  
Delton, Al H., 538 19th, Milwaukee.  
Deltona, Three, 261 W. 58th, N. Y.  
Demasco, The, 115 North 94th, Phila.  
Dempsers, The, Hotel Graymount, Denver, Colo.  
Desmond Sisters, 605 Milton, San Diego, Cal.  
Desmond & Co., c. o. Finn, 24 E. 21st, N. Y.  
Derenda & Green, 14 Leicester St., London, Eng.  
Derr-Schadt, 928 S. 9th, Allentown, Pa.  
Devere & Shurtz, 907 29th St., Brooklyn, N. Y.  
De Vaux, Herbert, 364 Prospect Pl., Brooklyn.  
De Tellem & Co., 419 Best St., Buffalo.  
De Young, Tom, 156 E. 118th, N. Y.  
De Young, Mabel, Orpheum, Chattanooga; 7, Orpheum, Jacksonville, Fla.  
Diamond & Bell, 2403 Albermarle Road, Brooklyn, N. Y.  
Diavolino, Idle Hour, New Bedford, Mass., Indef.  
Dickinson, Rube, 2910 Vine St., Lincoln, Neb.  
Merck Bros., West End Park, New Orleans.  
Dilla & Templeton, Theatre, Fredericksburg, Va.; 7, Washington, D. C.  
Dile, Harris & Francis, 243 Jefferson, Decatur, Ill.  
Dixons, Four, 765 8th Ave., N. Y.

## 4 DIXONS 4

Henry, Tom; Anna, Mona.

Dobson, Frank, 7, Lubin's, Philadelphia.  
Doherty & Harlowe, 396 Broad, Brooklyn, N. Y.  
Dolores, Angela & Co., Orpheum, Los Angeles.  
Dooley, Jed, Spring Grove Pk., Springfield, O.; 7, Fairview Pk., Dayton.  
Donald & Carson, 6, Orpheum, Oakland.  
Donigan, John, 2535 Cedar, Phila.  
Donnelly & Rotall, Powers, Hibbing, Minn.; 7, Delmar, Minneapolis.  
Donovan & Mackin, 305 W. 45, N. Y.  
Donovan & Arnold, Celeron Park, Jamestown, N. Y.  
Dora, Queen, 249 W. 30th St., N. Y.  
Doyle, Pat, 1553 Broadway, N. Y.  
Dotson, Howard, 1553 B'way, N. Y.  
Douglas & Van, 76 Pacific, Brooklyn, N. Y.  
Dow & Dow, 1921 South 4th, Phila.  
Downey & Willard, 41 Linwood Ave., Detroit.  
Dragoons, Black, 129 W. 27th, N. Y.  
Dreano, Josh, 240 W. 39th St., N. Y.  
Drew, Lowell B., 4229 Pechin, Roxborough, Phila.  
Du Bois, Great, Forepaugh's, Philadelphia.  
Dudley, Gertrude & Co., 245 Madison St., Brooklyn, N. Y.  
Duffy, Thomas H., 4926 Margaretta Ave., St. Louis, Mo.  
Duffy, Dan J., Lincoln Apts., Atlantic City.  
Dumitrescu-Vermette Troupe, 46 W. 23, N. Y.  
Dunbars, The, Happy Hour, San Antonio, Texas, Indef.  
Dwyer, Campbell & O'Brien, Family O. H., Bedford, Me.; 7, Seenic Temple, Malden, Mass.

Earle, Chick, 601 North Capt., Indianapolis.  
Earle, Chas. Henry, Bijou, Newark, N. J., Indef.  
Eckhoff & Gordon, East Haddam, Conn., Indef.  
Edinger Sisters, R. F. D., No. 1, Trenton, N. J.  
Edwards, Fred R., Bucklen Hotel, Elkhart, Ind.

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# THE EXPOSITION FOUR

Three ALEXANDER BROS. and JAMES BRADY

ALWAYS A SUCCESS

HAMMERSTEIN'S ROOF, MAY 31st

WEEK JUNE 7, K-P. 5TH. AVE., NEW YORK.

## Cobb's Corner

NO. 109. SATURDAY, MAY 29, 1909.

### "Take Plenty of Shoes"

By WILL D. COBB.

A sunburned farmer's sunburned son,  
Said, "Father, I resign;  
This farm thing 'runs for Sweeney.'  
And it's New York town for mine."  
"New York, New York," the old man said,  
His voice grew soft and kind.  
"I was there, get, in eighty-three,  
When you get there, you'll find."

CHORUS.

It's a grand old town that New York town,  
It's the farm where the fortunes grow;  
All you need to do is to pick yourself a  
And that feller Rockefeller won't have any-  
thing on you.  
When your feet slam down on that Amsterdam  
town,  
You can fill your trunk with all the plunks  
you choose;  
But it's a long road, back home—  
Take plenty of shoes.

THIS IS THERE  
"SHAPIRO'S GOT IT."

WILL D. COBB, Songsmith  
1416 BROADWAY

Edwards, Geo., 3506 Fleming, Allegheny, Pa.  
Edwards & Clarendon, 416 Elm, Cincinnati.  
Edyth, Rose, 345 W. 23d, N. Y.  
Ehrendall Bros. & Dutton, Temple, Ft. Wayne,  
Ind.; 7, Family, Lafayette, Ind.  
El Barto, 3331 N. Hollywood, Phila.  
El Cote, 1144 B'way, N. Y.  
Elastic Trio, Majestic, Pittsburgh, Indef.  
Elite Musical Four, National San Francisco.  
Elmore & Ray, 2442 State, Chicago.  
Elliot, The O. H., 8 S. S., Pittsburgh, Indef.  
Ellsworth, Mr. and Mrs., 1538 B'way, N. Y.  
Ellsworth & Linden, 1533 Broadway, N. Y.  
Emerald, Connie, 41 Holland Rd., Brixton, Lon-  
don.  
Emerson & Baldwin, 40 Rupert, Coventry, Eng.  
Emery & Co., Edwin T., San Francisco, Cal.  
Emmett, Harry, 1115 Patterson Ave., Baltimore.  
Emmett & Lower, 419 Pine, Darby, Pa.  
Emmett, Grace, & Co., Colonial, N. Y.; 7, Ham-  
merstein's, N. Y.  
Empire Comedy Four, Shea's, Buffalo.  
Engel, Lew, 223a Chaucery, Brooklyn, N. Y.  
Englebreth, Geo. W., 800 W. 5th, Cincinnati, O.  
English Brothers, Poor, Majestic, Bronx Falls, Ia.;  
7, Wilson, Mason City, Ia.  
English, J. A., 249 W. 30th St., N. Y.  
Englehardt, 252 Flint, Rochester.  
Erleben, Bert A., Shootover Inn., Hamilton, City,  
Cal.  
Esmeralda Sisters, Hausa, Hamburg, Ger.  
Estelle & Cordova, Damon Shows.  
Eugene Trio, 258 W. 26, N. Y.  
Evans & Lloyd, Orpheum, Spokane; 7, Orpheum,  
Seattle, Wash.  
Ezzett, Sophie, & Co., cor. South and Henry  
Avenue, L. I.  
Everett, Great, Victoria, So. Bethlehem, Pa.; 7,  
Washington Pk., Bayonne, N. J.  
Evers, Geo., Robinson, Cincinnati; 7, O. H.,  
Indianapolis, Ind.

Faden, MacBryde Trio, 17 Eighth St., Troy, N. Y.  
Falk, Billy A., 46 Allen, Rochester, N. Y.  
Falardeau, Doll Irene, Hotel Rexford, Boston.  
Falke, Rose Carol, 106 W. 144th St., N. Y.  
Fantas, Two, Palace, Steubenville; 7, Bijou,  
Weilsville, O.

Fanton, Joe, Co., Wigwam, San Francisco; 7,  
Star, San Francisco, Cal.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell, Doc, Joe, San Bona, Ybor City, Fla.  
Farant, Marie, Orpheum, Mansfield, O.  
Faust Bros., 242 W. 43d, N. Y.  
Fay, Anna Eve, Melrose, Highlands, Mass.  
Fay, Frank & Gertrude, c. o. Elk's Club, Chicago.  
Fee, May & Forbes, 183 Chestnut, Phila.  
Ferguson, Frank, 438 E. 42d, Chicago.  
Fernandes, May, Duo, 207 E. 57th, N. Y.  
Ferrard, Grace, 217 Warsaw, Chicago.  
Fiddler & Shelton, Majestic, Chicago; 7, Majestic,  
Milwaukee, Wis.  
Fields, W. C., Coliseum, London, England, Indef.  
Fields & Hanson, Columbia, Brooklyn, N. Y.  
Finlay & Burke, Box 193 Onset, Mass.  
Finney, Chas., 258 W. 26, N. Y.  
Finale, Jack, 1911 South Chadwick, Phila.  
Flake & McDonough, 273 W. 107th, N. Y.  
Fleming, William, Majestic, Little Rock; 7,  
Majestic, Ft. Worth.  
Fleming, Mamie, Hotel Fortecue, Atlantic City.  
Fletcher, Chas. Leonard, 121 W. 42d, N. Y.  
Fletcher & La Pierre, Electric, Hiawatha, Kan.;  
6, Family, Des Moines, Ia.  
Flynn, Earl, San Souci Pk., Tampa, Fla.; 7,  
Park, Chattanooga, Tenn.  
Fogarty, Frank, Orpheum, Denver.  
Follett, Louie, 105 E. 107th St., N. Y.  
Force & Williams, Wonderland Park, Wichita,  
Kan., Indef.  
Ford, Chas. L., 418 So. Franklin, Muncie, Ind.  
Ford, Frank & La Petite, 418 So. Franklin, Great  
Falls, Mont.  
Ford & Louise, Powers, Hibbing, Minn.  
Ford, Famous, 291 Gates Ave., Brooklyn, N. Y.  
Forrester & Lloyd, Orpheum, Edmonton, Can.  
Forests, Musical, 508-59 Dearborn, Chicago.  
Foster & Emmett, Theatre, Rockland, Me.; 7,  
Theatre, Westbrook, Me.  
Fountlott & Davis, 307 3d Ave., Minneapolis,  
Minn.  
Fox & Diamond, 11 Grandville Ave., Grand  
Rapids.  
Fox & Evans, O. H., Champaign, Ill.; 6, Forrest  
Pk., Chicago.  
Fox, Imro, Keith's, Phila.  
Frederick, Helena, G. Orpheum, Butte.  
Fredericks, Musical, 107 E. 31st, N. Y.  
Frey Trio, care of Frey, Chicago Post, Chicago.  
Frey, Fred, 301 Grove, Scranton, Pa.  
Friens & Downing, 418 Strand, W. C., London,  
England.  
Franklin & Green, K. & P., 125th St., N. Y.  
Freeman Bros., 37 Anderson St., Boston.  
Frobel & Ruge, 104 E. 14, N. Y.  
Fuglko, Mme., American, N. Y.  
Fulton, May J., Summer pl., Buffalo.  
Fulton, May, 649 Lenox, N. Y.  
Fulton, May, Highland Pk., York, Pa.  
Fun in a Boarding House, Orpheum, Brooklyn.  
Furnam, Badir, Tottenham Court rd., London,  
Eng.

Gale, Ernie, 169 Eastern, Toronto.  
Galletti's Monkeys, 804 Maplewood, Chicago.  
Gardner & Lawson, 1214 2d Ave., N. Nashville.  
Gardner, Georgia, & Co., 1951 Kenmore Ave., Chi-  
cago, Ill.  
Gardner, West & Sunshine, 24 Elm, Everett, Mass.  
Gardiners, Three, Bijou, Milwaukee, Wis.  
Garrity, Tom, 282 Academy, Newark, N. Y.  
Gath, Carl & Emma, 1553 B'way, N. Y.  
Gavin, Platt & Peaches, 4417 Third Ave., N. Y.  
Gaylor & Graff, Crescent Gardens, Revere Beach,  
Mass.  
Georgia Campers, Bartholdi Inn, N. Y.  
Gessler, Chas., 824 Green St., Indianapolis.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gilden Sisters, Empire, Atlanta, Ga., Indef.  
Gilroy, Haynes & Montgomery, Majestic, Ann  
Arbor, Mich.  
Girard & Gardner, Amityville, L. I., N. Y.  
Gladstone, Ida, 4457 Cakenwald Ave., Chicago.  
Gleason & Houlihan, 156 N. Willow, Trenton,  
N. J.  
Glendower & Manion, 6, Family, Butte.  
Glose, Augusta, Room 420, 135 Adams St., Chi-  
cago.

Glover, Edna May, Lyceum, Memphis, Tenn.,  
Indef.  
Godfrey & Henderson, 1553 B'way, N. Y.  
Goforth & Doyle, Orpheum, Portsmouth; 7,  
Colonial, Norfolk, Va.  
Goldberg, Joseph, Mgr., Harris, Braddock, Pa.  
Goldfinger, Louis, 802 E. 168th, N. Y.  
Gouldie, Rube, 115 Prince, Newark, N. J.  
Goldin, Horace, Palace Theatre, London, England.  
Gohsmith & Hoppe, 6 Union Pk., Danbury, Ia.  
Gordon, Belle, P. O. Box 40, N. Y. C.  
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.  
Gorman, Jos., Casino, Pittsburgh, Indef.  
Gond & Rice, 328 Smith, Providence.  
Goodman, Musical, 8 Matthews, Binghamton.  
Gossans, Bobby, 400 So. 6th, Columbus, O.  
Gottlieb, Amy, 446 North St. Lewis, Chicago.  
Graces, The, 418 Grand, Brooklyn.  
Graham, B. A., Dime, Walla Walla, Wash., Indef.  
Grant, Wells S., 408 James St., Utica, N. Y.  
Grant, Bert & Bertha, 2556 Dearborn, Chicago.  
Grant, Sydney, 229 W. 201st, N. Y.  
Graham, Geo. W., Seaside, Providence, Indef.  
Gray & Van Lieu, 1406 Woodlawn, Indianapolis.  
Green & Weathers, 28 Garden St., Boston.  
Griffith, Harry, 156 No. 9 St., Philadelphia.  
Grimes, Mr. & Mrs. Thomas, 3629 Williams, Cam-  
den, N. J.  
Grinn & Satchell, Bijou, Milwaukee; 7, Majestic,  
Rockford, Ill.  
Grossman, Al, 532 North St., Rochester.  
Guilfoyle, Joseph V., 22 W. 128th, N. Y.  
Guild, Martin J., 160 Boerum pl., Brooklyn.

H

Haggerty & Le Clair, 129 17th, Detroit.  
Haggerty, Larry, 317 Atlantic Ave., McKees-  
port, Pa.  
Hailiday & Carley, 1553 B'way, N. Y.  
Hale, Lillian & Co., 2010 N. Marine, Phila.  
Hamilton & Ronca, Union Pk., Dubuque, Ia.  
Hamilton, Estelle, 2641 No. 31st, Phila.  
Hamilton & Buckley, Hub, Boston.  
Hamilton & Noyes, Grand, Union City, Ind.; 7,  
Lyric, Robinson, Ill.  
Hamilla & Lyle, Orpheum, Oil City, Pa.; 7,  
Family, Kane, Pa.  
Hamilla, Hugo, William Tell House, Boston.  
Hamlin, The Juggernaut, Thea Motown, Ia.  
Hammond & Forrester, Beach, Rye Beach, N. Y.  
Handler, Louis, 1512 B'way, N. Y.  
Hanson, Jr., George, 141 Charing Cross Road,  
London, England.  
Hanson, Diggs & Burns, 39 No. Clark St., Chi-  
cago.  
Hanson, Orpheum, Chillicothe, O.; 7, Gem,  
Lancaster, Pa.  
Hanson, Mildred, 1643 Dean, Brooklyn, N. Y.  
Hanson, Harry L., Grand, Augusta; 7, Bijou,  
Atlanta, Ga.  
Hauvey & Bayles, 247 Pallade Ave., West Ho-  
boken, N. J.  
Hara, Ayesha, Watson's Circle Hotel, Columbus  
Circle, N. Y.  
Hardman, Joe A., Majestic, Houston, Tex.  
Harris, Harry L., 2222 Wabash, Chicago.  
Harris, Chas., 87 Lio, Fall River, Mass.  
Hastings & Wilson, Hammerstein's Roof, N. Y.  
Henry & Jones, 1813 Watts, Phila.  
Harris, Sam, Vogel's Minstrels.  
Harris, Hattie, New Home Hotel, Pittsburgh.  
Harrington, Gilea W., 624 Acklin, Toledo.  
Harrington, Alfred A., 325 E. 14th, N. Y.  
Harringtons, Rock, Gen., St. Louis, Indef.  
Hart Bros., Hagenbeck-Wallace, C. R.  
Harvey, Elsie, & Boys, 188 E. 14th, N. Y.  
Haskell, Loney, Orpheum, Butte.  
Hatches, The, 804 W. 88th, N. Y.  
Hathen, Lakeside Park, Denver, Indef.  
Hawkins, Jack, Pantages', Seattle, Wash.

## E. F. HAWLEY

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Hawley, E. F. & Co., 55 11th, Detroit.  
Hayden, Virginia, Phoenix, Columbus, O.  
Harden Family, 11 State, Oshkosh, Wis.  
Haynes, Jessie, J., 21 E. Robinson, Allegheny, Pa.  
Hayes & Wynne, 434 W. 164th St., N. Y.  
Hayes, Brent, Alhambra, Paris, France.  
Hays, Unicycline, 439 W. 6th, Cincinnati, O.  
Hays Wheelock Troupe, 13, Coney Island, Cincin-  
nati, O.  
Hayman & Franklin, Gibbons Tour, London, Eng.  
Hazard, Lynne & Ronnie, 251 E. 31st, Chicago.  
Heaton, Billy, Charolot, Pa., Indef.  
Hedge & Ponies, John, Empire, San Francisco.  
Helm Children, Keith's, Philadelphia; 7, Keith's,  
Altoona, Pa.  
Heleton, Whally & Lottie, 1908 Columbia, Phila.  
Hemingway & Morrell, 83 E. 3d St., Coving-  
ton, Ky.  
Henshaw, Edward, 80 E. 16th, N. Y.  
Henry & Young, 270 W. 36th, N. Y.  
Henry, Jack, 41 Lisle, Leicester sq., London.  
Herbert, Bert, Hart's Bathing Girls Co., Indef.

## The Chas. K. Harris Courier

### "NOBODY KNOWS, NOBODY CARES"

Chas. K. Harris' reigning ballad hit has just  
struck England. A letter from B. Feldman &  
Co., Mr. Harris' London Publishers, states that  
Julie Maskey, the famous Contralto, is now stag-  
ing this ballad success in the London Music Hall  
and is creating a sensation, being compelled to  
make a speech after the rendition of the song.  
The London "Era" says that it is the best song  
Harris has sent over the pond since his famous  
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Herberts & Danzetta's Troupe, Sohmer Pk.,  
Montreal, Can.  
Herrman, The Great, 108 Rue Folle, Mericourt,  
Paris.  
Herrman, Adelaide, Gileys House, N. Y.  
Herrman, Troupe, Colea Bros., C. R.  
Herrman's, Four, Elgin, Ill.  
Hewitts, The Empire, Springfield, Ill., Indef.  
Hilbert & Warren, O. H., Pittsburgh, Pa.  
Hickman, Willis & Co., Star, Geneva, N. Y.; 7,  
Hippodrome, Glen, N. Y.  
Hickman, Leo, 205 East 42d St., N. Y.  
Hill, Cherry & Hill, 216 Bay 23d St., Bath Beach,  
N. Y.  
Hill & Whitaker, Empire, Sheffield, Eng.; 7,  
Empire, Hull, Eng.  
Hill & Edmunds, 202 Nelson St., New Brunswick,  
N. J.  
Hill & Sylvanus, 1553 Broadway, N. Y.  
Hillman & Roberts, 339 So. 13th St., Saginaw,  
Mich.  
Holmes, The Famous, Ringling Bros., C. R.  
Holden & Hutton, 953 71st St., Bay Ridge, Bklyn.  
Holman, Harry, Vandeville, St. Johns, N. B.  
Holmes & Holliston, 218 Elm, W. Somerville,  
Mass.  
Hogdini, Daisy, Ringling Bros., C. R.  
Hoerlein, Lillian, 418 Strand, W. C., London,  
England.  
Hoffmann, Cycling, Stanley Hotel, 3 North Clark,  
Chicago.  
Holmen Bros., Paxtang Pk., Harrisburg, Pa.  
Hot, Alf, 41 Lisle, London, W. E., Eng.  
Horsan, Eddie, 1553 B'way, N. Y.  
Hotaling, Edward C., 557 So. Division St., Grand  
Rapids.  
Howard, Sam, 87 Springfield, Newark, N. J.  
Howard, Harry, & Mac Marice Baths, Hot  
Springs, Ark., Indef.  
Howard & Co., L., 421 E. 137th St., N. Y.  
Howard & Co., Bernice, 3007 Calumet, Chicago.  
Howard Bros., Colonial, N. Y.  
Howard & Howard, Colonial, N. Y.; 7, Orpheum,  
Brooklyn.  
Howard, Ed., 1026 E. Berks St., Philadelphia.  
Howard & St. Clair, Vandeville Club, London.  
Howard & Harris, Vandeville Club, London, Eng.  
Howe, Laura, 298 Harvard, Brooklyn, Mass.  
Howell & Scott, Moss & Stoll Tour, Eng.  
Hort & McDonald, National Hotel, Chicago.  
Hubbert, Laura, 4311 Calumet Ave., Chicago.  
Hugel Bros., 118 E. 24th, Erie, Pa.  
Hugel & Quinn, 118 E. 24, Erie, Pa., Indef.  
Huehl, Musical, Cascade Pk., Newcastle, Pa.  
Hughes, Johnnie & Mable, 7, Orpheum, San Fran-  
cisco.  
Hughes Musical Trio, Forest Pk., Highlands, St.  
Louis, Mo.  
Hurley, Musical, 152 Magnolia, Ellaketh.  
Hurst, Minola Marda, Cardinal, Basel, Suisse, Ger.  
Hurwood, W. O., Lyric, Paris, Texas, Indef.  
Hvatt, Larry H., Lyric, Greenwood, N. C., Indef.  
Hyde, Rob & Bertha, Camp Rest, Clifton, Me.  
Hylands, Three, 22 Cherry, Danbury, Conn.

I

Ingram & Hyatt, 1814 Edmondson, Baltimore.  
Ingrams, Two, Box 823 Ames, Ia.  
Ipsen Sisters, Majestic, Little Rock, Ark.; 7,  
Bijou, Kalamazoo.  
Irving, Thomas R., Palm, Syracuse, Indef.  
Irving, Musical, 80 Boston, Newark, N. J.  
Irving, Cliff W., 303 W. 148th, N. Y.  
Ivy & Ivy, 2237 E. Second St., Brooklyn, N. Y.

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Jacobs & Sardel, Cole Bros., Shows, C. R.  
Jacobs, Theresa, 5616 Prairie Ave., Chicago.  
Jacobs & West, Star, Waynesburg, Pa.; 7, Ident.  
Thursville, Pa.  
James & James, Orpheum, Zanesville, O.  
James & Prior, 910 2d Ave., Seattle, Wash.  
James, Byron, Bijou, Flint, Mich., Indef.  
Jenks & Clifford, Ringling Bros., C. R.  
Jennings & Jewell, 8862 Arlington, St. Louis.  
Jennings & Henfrew, Keith's, Boston, Mass.; 7.  
Keith's, Phila.  
Jennings, Arthur, Majestic, Dallas; 7, Majestic,  
Houston, Tex.  
Jerge, Aleene, & Hamilton, 302 Massachusetts  
Ave., Buffalo.  
Jewel, Mysterious Miss, 416 Elm St., c. o. Free-  
man, Cincinnati.  
Johnson, R. Melvin, Johnson Hotel, Lafayette,  
Ind.  
Johnson, Carroll, San Francisco, Cal., Indef.  
Johnson, Musical, 377 8th Ave., N. Y.  
Johnson & Pelham, Moulin Rouge, Rio de Janeiro,  
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Johnson Bros. & Johnson, 635 Rayden St., Cam-  
den, N. J.  
Johnstone, Lorimer, Ontario Hotel, Chicago.  
Jones, Florrie, 221 W. 42, N. Y.  
Jones & Sutton, 224 W. 17th, N. Y.  
Jones, John, 450 Sixth Ave., N. Y.  
Jordan, Brauneck & Chulita, Cleburn Park, James-  
town.  
Jordens, Five, 4808 Ashland, Chicago.  
Joesslyn, Wm. H. & E. B., Unionville, Conn.  
Jules & Marzon, O. H., Sydney, N. S.  
Julian & Dyer, 69 High St., Detroit, Mich.

#### K

Kalma & La Farlon, 1337 E. 111th St., N. E.,  
Cleveland.  
Kaimo, Chas., & Ada, Ringling Bros., C. R.  
Karrill, The Magician, 112 Clark St., c. o. Rats,  
Chicago.  
Kaufman Bros., 1553 B'way, N. Y.  
Kaufman & Sawtelle, 4615 Calumet Ave., Chicago,  
Ill.  
Kaufman & Kenilworth, 32 W. 131, N. Y.  
Keane, J. Warren, Bijou, Kenora; 7, Bijou, Win-  
nipeg, Can.  
Kewell's Circus, 153 West 9th St., So. Boston,  
Mass.  
Kewer, John V., 70 W. 109, N. Y.  
Keeley, Lillian, 134 Wadsworth St., E. Boston,  
Mass.  
Keeley & Parks, Orpheum, Lima, O.; 7, Orpheum,  
Mansfield, O.  
Keller & Chapman, 2435 S. 17th, Phila.  
Keith & De Mont, 722 W. 14th Pl., Chicago.  
Kelcey Sisters & Bill Cummings, Casino, Wash-  
Kellerman, Annette, Keith's, Phila.  
Lington, Pa.  
Kelly, Harry, New York Roof, N. Y.  
Kelly & Rose, Keith's, Phila.  
Kelly, Walter C., Palace, London, Eng.  
Keller, Major, Polk's, Waterbury, Indef.  
Keltner's, Three, 317 Carlisle, Dallas, Tex.  
Kennedy & Miller, Orpheum, Oil City, Pa.; 7.  
Family, Kane, Pa.  
Kennedy & Kennedy, 211 E. 14th, N. Y.  
Keno, Joe, Globe, Boston, Indef.  
Kenton, Dorothy, Deutsches, Munich, Germany.  
Kibney, Bricknell & Schroeder, Aldrome, Jack-  
sonville; 7, Yarbrough City, Tampa, Fla.  
Kiefer & Kline, 2901 Mulberry St., Toledo, O.  
Kimball & Donovan, 113 Northampton, Boston.  
Kine, Violet, 283 Central Pk. W., N. Y.  
Kirafo, Gus, 710 2d Ave., Evansville, Ind.  
Kirk, H. Arthur, Lillian, Detroit, Minn.; 7, Ar-  
cade, Minot, No. Dak.  
Kistille, Jack, 1551 Broadway, N. Y.  
Klotz Bros. & Sawtelle, Orpheum, Los Angeles.  
Kobers, Three, 66 13th, Wheeling, W. Va.  
Kollins & Klifton, Family, Butte.  
Koppes, The, 215 E. 8th St., N. Y.  
Kohl, Gus & Marilyn, 911 Fourth, Milwaukee; Bi-  
Jon, Helena, Mont.  
Koh & Miller, Pantages', San Francisco.  
Kofage, Duke, Crystal, Elkwood, Ind., Indef.  
Kooper, Harry J., Buster Brown Co.  
Krafft & Myrtle, Savannah, Savannah, Ga.; 7.  
Academy, Charleston, S. C.  
Kramer, Bruno, 104 E. 14th St., c/o Jansig, N. Y.  
Kraton, John, 149 Schenectady, Brooklyn.

Kratons, The, Empire, Hull, England.  
Kretschman, 1119, Broadway, Camden, N. J.  
Kurtis-Busse & Dogs, Pantages', Seattle, Wash.,  
Indef.  
Kysayus, The, C. O. Performer, London, Eng.  
Kyle, Tom E., Gourney, Vaud., Owen Sound, Ont.,  
Can., Indef.

#### L

Lacey, Will, 629 Que., N. W., Wash., D. C.  
Lakota & Lorain, Palace Hotel, Chicago.  
Lambliettes, The, Mt. Vernon, O.  
Lampe Bros., 1553 B'way, N. Y.  
Lase, Eddie, 308 E. 73d St., N. Y.  
Lane & Adell, 332 Genesee, Rochester.  
Lane & O'Donnell, Lyceum, Washington, Del.;  
7, Theatre, Orange, N. J.  
La Blanche, Great, 723 8d, Baltimore, Md.  
La Centra & La Rne, 2461 2d Ave., N. Y.  
La Estrella, 1533 B'way, N. Y.  
La Fayette, Lamont Co., 2909 Corman, Cincin-  
nati.  
La Marr, Harry, Wm. Tell House, Boston.  
La Moines, Musical, 332 Fifth St., Baraboo, Wis.  
La Pearl, Harry, Burman & Bailey, C. R.  
La Ports, Aerial, 206 Chestnut St., Providence.  
La Rowe Bros., 107 E. 31, N. Y.  
La Thia, Mile, 4001 Brooklyn Ave., Kansas City.  
La Toska, Phil, Pantages, San Francisco, Indef.  
La Tour, Irene, 78 Burrell St., Newark.  
La Toy Bros., Van Buren Hotel, Chicago.  
La Velle & Grant, Majestic, Lewiston, Me.  
Lamb's Manikins, 1553 B'way, N. Y.  
Laval Sisters, 143 Golden Gate, San Francisco.  
Landin, Edward, Majestic, Little Rock, Indef.  
Lang, George, Crystal, Bedford, Ind., Indef.  
Lansford, Jeanne, 461 Kingsland St., W. Nutley,  
N. J.  
La Van & La Valette, Majestic, Pittsburg, Indef.  
La Rex, Wonderful, Clara Turner Stock Co.  
Lanet & Ardell, 332 Genesee, Rochester, N. Y.  
Larribee & Lee, Mystic, Lewiston, Me.  
Laurent, Marie, Orpheum, Mansfield, O.  
Lawrence & Healy, Sherman House, Chicago.  
Lawrence & Hale, 2 New Castle Court, Boston.  
La Fleur, Joe, 57 Hanover St., Providence, R. I.  
Lanford, Chas., Majestic, Muncie, Ind., Indef.  
La Gray, Dollie, Bijou, Racine, Wis., Indef.  
Le Hirt, Mons., 760 Clifford Ave., Rochester.  
La Loe, Helene, Grand, Tacoma, Wash.  
La Mar & Gabriel, Hotel Normandie, N. Y.  
La Raub & Scottie, 323 Locust St., Johnstown,  
Pa.  
Le Roy, Chas., Aldrome, Ottawa, Kan.  
La Vine, Clumson Trio, Eastchester Rd. &  
Rhineclunder Ave., N. Y.  
Le Clair, Harry, National, San Francisco.  
Le Clair & West, Electric, Galatin, Tenn.  
Le Chais, Two, Gen. Glen Falls, N. Y.  
Le Dent, Frank, Orpheum, Seattle.  
Le Fèvre & St. John, Lyric, Beaumont, Tex.  
Lee, Sallie, 625 Eighth Ave., N. Y.  
La Zar & La Zar, 108 Dearborn Ave., Chicago.  
Le Witt & Ashmore Co., 296 No. State, Chicago.  
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Leonard & Philpa, 701 W. Erie, Chicago.  
Leonard, Grace, St. Paul Hotel, N. Y.  
Leonard & Drake, 1099 Park Pl., Brooklyn.  
Leonard, Gus, Majestic, Ft. Worth; 7, Majestic,  
Dallas.  
Leonard, Edward, 1122 Green St., Phila.  
Leonard & Louie, 810 No. Park Ave., Chicago.  
Leo, Arthur, 1698 Richmond, Baltimore.  
Leo, Jolly, 736 Carmen, Camden, N. J.  
Leslie, George W., 130 W. 44th, N. Y.  
Leslie, Bert, Keith's, Boston; 7, K. & P. 5th  
Ave., N. Y.  
Lester, The Great, Hammerstein's Victoria, N. Y.  
Lester, Nina, O. H., Nodum, N. H.; 7, Seenie,  
Woonsocket, R. I.  
Levitt & Falia, 718 Orange, Syracuse, N. Y.  
Lewis & Young, 205 E. 78th, N. Y.  
Lewis Walter & Co., 877 Washington St., Brook-  
line, Mass.  
Lewis, Harr & Co., 151 W. 16th, N. Y.  
Lewis & Lake, 2411 Norton, Kansas City, Mo.  
Lewis & Manson, 74 Orchard, N. Y.  
Lindsay, Stilling & Wilber, Pointer's Cafe, San  
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Livingston, Murray, 830 E. 163d, N. Y.  
Livingston, David, & Co., Cambridge Hotel,  
Chicago.  
Livingston Comedy Trio, Ringling Bros., C. B.  
Lockwood & Bryson, 2 Lankershim Bldg., Los  
Angeles.  
Lockwoods, Musical, 1536 Broadway, N. Y.  
Logan, Bruce, 89 No. State St., Chicago.  
Lohse & Sterling, 89½ Lowell, Rochester.  
Lola, 1536 Broadway, N. Y.  
Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.  
Long, John, Family, Erie, Pa., indef.  
Lorraine, Oscar, Empire, London, Eng., indef.  
Lubins, Dancing, 921 North Waco, Phila. Pa.  
Lucas, Mr. & Mrs. Edward, Pantages', Sacra-  
mento, Cal.  
Luce & Luce, Orpheum, Harrisburg; 7, Orpheum,  
Altoona, Pa.  
Lucier, Marguerite, Hans & Nixie Co.  
Luciers, Four Musical, Box 55, Onset, Mass.  
Lundy & Wilde, 222 West 141st St., N. Y.  
Lyne & Hassard, Family, Helena, Mont.  
Lynette Sisters, 352 State, Chicago.  
Luttringer-Lucas Co., Pantages', Sacramento,  
Cal.

M

Mab, Queen, & Mr. Weiss, Ltd. Bldg., Phila., Pa.  
Mack & Phelps, Green Room Club, N. Y.  
Mack Boys, Those, Theatre, Hutchinson, Kan.  
MacDonald, Chas. & Sadie, 18 W. 109th, N. Y.  
MacDonough, Ethel, London Pavillion, London,  
England.  
Magnanis, The, 834 Union Ave., N. Y.  
Makhov, Geo. F., Empire, Milwaukee, indef.

Mallia & Bart, 123 Kennington Road, London,  
Eng.  
Maltese, Frank & Co., 289 W. 147th St., N. Y.  
Mandel, Eva., 208 State, Chicago.  
Manley & Sterling, 111 Scheller Bldg., Chicago.  
Manning Sisters, 67 So. Clark St., Chicago, Ill.  
Mantell's Marionettes, 3413 So. Colby Ave.,  
Everett, Wash.  
Manning & Dixon, 41 W. 117th, N. Y.  
Manning Trio, O. H., Huntington, Pa.  
Manning & Ford, Idle Hour Pk., Pittsburg.  
Kan.; 6, Electric Pk., Kansas City.  
Marchi & Raab, 239 Franklin, Johnstown, Pa.  
Marchands, The, 169 E. 89th, N. Y. C.  
Marcus, Harold M., 113 W. 114, N. Y.  
Mardo Trio, Ringling Bros., C. B.  
Marlowe, Plunkett & Weston, Crystal, Anderson,  
Ind.  
Marion & Lillian, 1536 B'way, N. Y.  
Mario Trio, East End Pk., Memphis, Tenn.; 6,  
West End Pk., New Orleans.  
Marah, Joe, 244 E. Ohio, Chicago.  
Marshall Bros., 335 Plymouth, Abingdon, Mass.  
Marshall & King, Folles Begere, Mexico City, Mex.  
Martelli, Two, 141½ 3d, Portland, Ore.  
Martha, Mile., 258 W. 26th, N. Y.  
Martin & Crouch, 907 S. 12th, Springfield, Ill.  
Martinez & Martinez, Room 30, Walker Theatre  
Bldg., Los Angeles.  
Mascot, Educated Horse, Academy, Charleston,  
S. C.  
Mathiesen, Walter, 90 W. Ohio, Chicago.  
Mason & Doran, Bijou, New London, Conn., indef.  
Manrer, Francis & Borys, 1801 Great Northern  
Bldg., Chicago.  
Maurice & Perrin Co., 113 Chestnut, St. Louis.  
Marvelous, Ed., 627 Cass, Joliet, Ill.  
Marzello & Wolfe, 125 Camden, Newark.  
Maxim's Models, White City, Chicago, indef.  
Maxwell & Dudley, 106 W. 96th, N. Y.

Mayfairs, The, 2923 Frankfort Ave., Phila.  
Mayhew, Stella, Room 8, 418 Strand, W. C., Lon-  
don, Eng.  
Maynard, Clarice, Sheedy's, Westerly, R. I.  
Mase, Edna, 687 Jackson Ave., N. Y.  
McConnell & Simpson, Orpheum, Brooklyn.  
McCann, Geraldine & Co., 706 Park, Johnstown,  
Pa.  
McCaskey & Howell, 806 Philip St., Muncie, La.  
Mont.  
McCauley, Joe, Gayety, South Chicago, indef.  
McDowell, John & Alice, Auditorium, Cincinnati;  
7, Lafayette, Mich.  
McGregor, Lulu, Grand, Altoona, Pa., indef.  
McGuire & Grant, 636 Benton, Pittsburg.  
McGree, Davenport Troupe, Ringling Bros., C. B.  
McGee, Jos. B., Geo. Van's Minstrel.  
McGrath & Paige, 58 Washington, Middletown,  
Conn.  
McGrath & Yeoman, Highland Pk., York, Pa.  
McKay & Cantwell, Alhambra, N. Y.; 7, Keith's,  
Boston.  
McLallen-Carson, Duo, c/o Variety, N. Y.  
McNish & Penfold, Majestic, Chicago.  
McNutt, Kopeland Troupe, Family, Kane, Pa.  
McPhee & Hill, 511 3d Ave., N. Y.  
McVeigh, Grace, 745 Amsterdam Ave., N. Y.  
Meecker, J. Matt., 1553 Broadway, N. Y.  
Mells, The, Ringling Bros., C. B.  
Melnotte Twins & Clay Smith, Orpheum, Los  
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Miller & Princeton, 88 Olney, Providence.  
Miller, Grace, Phillip's, Richmond, Ind., indef.  
Miller, Harry, Majestic, Houston; 1, Majestic,  
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Miller, Theresa, Criterion, Chicago, indef.  
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Mitchell & Grant, Box 188, Townsend, Mass.  
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Moneta Five, Wigwam, San Francisco.  
Montague, Mona, 2959 Uraln, Denver.  
Montgomery, A. R., & Healey Sisters, 2819 W.  
17th, Coney Island, N. Y.  
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Montambo & Bartell, 35 Field, Waterbury, Conn.  
Montrase, Edith A., 150 W. 44th, N. Y.  
Monray, Edward, 814 Western, N. S., Pittsburg.  
Mooney & Holbein, 1553 Broadway, N. Y.  
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Houston.  
Morton & Elliott, Moss & Stoll Tour, indef.  
Morton, Hugh, Mozart, Elmira, N. Y., indef.  
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Mulligan, May, 120 E. 13th St., Covington, Ky.  
Mulvey, Ben L., 287 Richmond, Providence.  
Musketier Quartet, Star, Pawtucket, R. I.  
Murray, Eddie, Fisher's Los Angeles, indef.  
Murray Sisters, She's, Buffalo, N. Y.  
Murray, Elizabeth M., Orpheum, Portland, Ore.  
Murray & Mack, G. O. H., Los Angeles, indef.  
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Neff & Tripp, Majestic, Ft. Worth; 7, Majestic,  
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Nonette, 164 Henry, Brooklyn.  
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Norris, Leon, & Co., 63 W. 7th, Mt. Vernon, N. Y.  
Norries, The, 517 Walnut, Hamilton, O.  
Norton, Miss Dime, Walla Walla, Wash., indef.  
Noses, The Six, 165 W. 46th, N. Y.  
Nugent, Wm. F., 11 W. 118th, N. Y.  
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O

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Olaughlin, Major, Majestic, St. Paul, Minn.  
Olslaw, Gus, Room 8, 418 Strand, London, Eng.  
Olsen, Al, The Chutes, San Francisco, indef.  
O'Neill, Emma, Sartoga Hotel, Chicago.  
O'Neill, W. A., Orpheum, Oakland, indef.  
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Opp, Joe, 1536 B'way, N. Y.  
Orbrassany, Irma, 9 Aitkenhead Rd., Glasgow,  
Scot.  
Orletta & Taylor, Bergen Ave., Ridgefield Pk.,  
N. J.  
O'Rourke, Eugene, & Co., 1229 Tinton Ave., N. Y.  
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Hagenbeck-Wallace, May 29, Davenport, Ia.; 31, Clinton; June 1, Dubuque; 2, Waterloo; 3, Marshalltown; 4, Des Moines; 5, Perry, Iowa; 7, Columbus; 8, Grand Island; 9, Kearney; 10, Gothamburg; 11, North Platte, Neb.; 12, Denver; 15, Greeley; 16, Cheyenne; 17, Laramie; 18, Rawlins, Wyo.; 19, Ogden, Utah.  
Howes' Show, June 4, Nicholasville; 5, Danville;

11, Williamstown; 12, Ludlow, Ky.; 13, Cincinnati.  
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Norris & Rowe, May 29, Vancouver, B. C.  
Pan-American Circus, May 29, Gregory; 31, Fairfax; June 1, Lynch; 2, Plainview; 3, Neligh; 4, O'Neill; 5, Atkinson; 7, Alnaworth; 8, Valentine; 9, Gordon; 10, Chadron; 11, Crawford, Neb.  
Ringling Bros., May 29, No. Adams, Mass.; 31-5, Boston, Mass.; 7, Lynn; 8, Salem; 9, Lawrence; 10, Manchester, N. H.; 11, Lowell, Mass.; 12, Fitchburg, Mass.  
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Meri, Guilia.  
McKim, Edward.  
Merlin, Helen.  
Marran, Stella.  
McLaughlin, H.  
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BALTIMORE "NEWS."

"Flashlights of Broadway" Presented at the Gayety.

The one best bet of the field, however, is May Walsh, who takes the part of Daisy Loftus and really reminds one greatly of the dainty imitator. Miss Walsh was adjudged the prohibitive favorite at her first appearance, and though the rest of the principals were well up in the running, she never

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WHITE FRONT (Ralph E. White, mgr.; agent, William Morris).—Beatrice Leonard, Two Shermans, Hall and O'Brien, Ada Melrose, West and White.

DOUGLAS (Clyde Moore, mgr.; agent, William Morris).—Smith and Adams, Cora Monahan, Knott and Rankin, Richard Gibson, Two Shermans, Ada Melrose.

OGDEN (W. F. Weinlich, mgr.; agent, William Morris).—Chas. Irving, Grace Ayer, Walter Flemming, Carmene Jefferson.

NORTH AVE. (Paul Sittner, mgr.; agent, Chas. H. Dontrick).—Fletcher Bros., Harris and Robinson's Kids, Potter Harris, Becker and Mack, 4 Loretta, Dick Miller.

THALIA (Thos. Murray, mgr.; agent, Chas. H. Dontrick).—Wm. Roberts and Kids, Geo. Stewart and Co., The Jeannettes, W. L. Warden &amp; Co.

NOTES.—Geo. A. Barrett, musical director of the "Tiger Lilies," closed with that show at Cleveland and will rest for the summer at Toledo Beach, Ohio, rejoining the show next season.

Vaudeville will be withdrawn from Bush Temple at the end of this week, again reverting to stock

Jeffries and a good vaudeville bill furnished by William Morris. The Haymarket, across the way, has moving pictures. The Empire is closed for the season, while the Academy of Music, around the corner, has a Yiddish company.

## SAN FRANCISCO

ORPHEUM (Martin Beck, mgr.; agent, direct).—Week 10: But three of the numbers were new for the week, and the honors were quite evenly divided among them, though the Lulu Beeson Trio, with their misnamed "A Night in El Paso," had, perhaps, a shade the best of it. Their offering has a decided "Dixie" flavor, with the clever soft shoe dancing of Miss Beeson as the applause winner. The act was prettily costumed and very effective as to scenery. Flo Adler, another of the new faces, has a "plant" in the audience, a clear voiced youngster, to whom she owed considerable of the approval afforded her. Countess Rosal and Mona, Paulo return with the act practically unchanged from last season. The holdovers were the Russell Bros., Frederick Allen Co., the Five Juggling Mortons, Knight Bros. and Sawtelle. NATIONAL (Sid Grauman, mgr.).—Figured in dollars, the combination for the week must stand as one of the highest-priced bills of the season, though in entertaining qualities it lacked the flavor of diversity, and less costly bills have in the past proven more satisfying. Vocal numbers had the call. Will Oakland, a sweet-toned tenor of phenomenal range scored the hit of the bill. Matt Keefe, in his second week still stuck to his yodeling melodies, repeating his success. El Hurto, the magical, accomplished nothing out of the ordinary. John King had little opposition in the comedy line, and his efforts in a monologue were warmly applauded. Hase and Marietta filled in a choice spot with a routine of novelty dancing that went fairly well. King and Bailey, colored, backed by a "pony act" of a dusky hue, styled "The Chocolate Drops," was far better than most acts of this class. Cowboy Williams made his bid for favor with a juggling offering.

FISCHER'S (E. A. Fischer, mgr.).—Around the framework of that old opening act, "The Lunatic Asylum," Chas. Alphin has built a most enjoyable tawdry burlesque which was offered to the Fischer gathering, this week under the title "Othello for a Day."

WIGWAM (Sam Harris, mgr.; agents, S. O. W. S., jointly).—Anniversary week at the Mission St. house, and was marked with a decidedly strong bill. The choice acts of both circuits were in evidence with an added attraction in the person of Lavinie, a powerful baritone, who has in the past been a feature of the Western Lyceum field. Lavinie scored a decided hit. V. L. Granville, in his protean offering, met with a favorable reception, and Morton and Russell, with some lightning character changes of a different sort also stood well. The Meek International Trio offered a routine of weight lifting and Roman ring work. West and Mack handled the comedy balance of the program. May Ward's "Dresden Dolls" also on the bill.

PANTAGLES (W. Z. Tiffany, mgr.; agent, Western States).—O. S. Burns. The program was far removed from the blue ribbon class, for while containing some acts of merit, the show as a whole was commonplace. "The Gainsboro Girl," a scenic production introducing an unprogrammed singer of quality, was the feature of the week and proved an act of consequence. Fred Rivenhall, an Australian singing comedian, proved a strong addition to the bill. He has a manner of his own, speaking rather than singing some refreshingly new verse, and he scored the hit of the show. Lorraine Buchanan and Robert Russell had an act of some promise in their "Heart of Columbia," but failed to realize the full extent. The introduction of some vocal selection hurt the action of the playlet. Russell sings well, but his acting does not carry conviction. Miss Buchanan handled her part with good judgment. Hoyt and Marion styled their offering "The Dutch Torsador," though any other title would have answered as well. There was little sense to the offering, and about the same amount of merit. Both are clever, but the whole proved a disqualifying handicap. The Heiends, colored, also on the bill. The Grum Kramer Trio, gymnasts, did nothing to distinguish themselves, and their attempt at pantomimic comedy was really painful.

## DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Bldg.

ORPHEUM (Martin Beck, mgr.; agent, direct).—Although not the headliner, Harry Armstrong and Billy Clarke carried off the honors. The song "I Love My Wife, But Oh, You Kid" (out Van Tiltz's), but their own, was a scream. "The Patriot," with Helma Frederick, was rather

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

## CHICAGO

By FRANK WIENBERG.

VARIETY'S Chicago Office,  
Chicago Opera House Block.

AMERICAN (Wm. Morris, mgr.; agent, direct).—James K. Hackett should have been the best drawing card from a particular clientele. There were people in the audience Monday night who probably never saw the inside of a vaudeville theatre before, but nevertheless all the seats were not sold Monday night. The performance given by Hackett, supported by E. M. Holland, a good actor and an excellent company, is worthy of the highest commendation. The heavy skit was a decided hit. Next in importance was James J. Corbett, who relates some of his experiences, which are humorous, but have been heard before. He preceded Hackett and the applause continued after the former's name was displayed. Rinaldo returned and scored as on his recent invasion with the violin. Leroy and Clayton still cling to "Hogan of the Hanson," and it is well played. Willa Holt Wakefield, in her catchy pianolog, proved a regenerating feature, and her success was immediate. Not alone are her spoken songs clever, but she handles them with grace and earnestness. McEllan-Carson Duo show a neat skatological novelty. Their style is different and they are versatile. Harvey and Lee scored principally with several good parodies, having the difficult No. 2 place. John Le Clair, juggler, and Carson Brothers, hand-balancing, also.

MAJESTIC (Lyman E. Glover, mgr.; agent, W. V. A.).—Sam Chip and Marie Maribie, "Palace Girls," Dunlap-McCormack Co., Agnes Marr, World and Kingston, Howard Brothers, Arlington Four, the Worthleys, Hazel and Hawkins, Chas. Williams, Brothers De Van.

JULIAN (J. C. Condemner, mgr.; agent, William Morris).—V. P. Woodward, Grimm and Sat-

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an innovation. Elsie Faye and Miller and Weston scored heavily. Loney Haskell, The Stars Athletes, heavy weight lifting, pretty picture. The Vindobona, opening, did nicely. Peresae and Mason, comedy sketch, went well.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—Five Armanis, head, and scored heavily. Hodges and Launchman, best colored act seen here. Hickman-Miller Co., in "Twins," rapid fire farce, laughing bit of bill. The action is snappy and no time wasted. Joe Egan, singer and comedian, scored big. He has a novel opening walking down centre aisle singing "Good Bye, Broadway." Doris Donner, impersonations and dances, solid hit. She makes four changes and impersonates Foy and Vesta Tilley. Business good.

NOTES.—The Orpheum closes June 6 for the season. The past season has not been as good as in previous years. The raise in prices and inferior shows are the cause.—Ray W. Snow: "The Man About Town," is just completing a six months' tour of the S.-C. time and will invade the east shortly. He was a solid hit at the Majestic this week, as were also the Marco Twins in their knockabout act.—Frank Milton and the Delong Sisters have taken to the road again, having O'Day, banjo and songs, mighty good; Frank Morrell, blackface, good; Edgar Allen and Co., fair sketch; The Vans, good cycle act; Hastings and Wilson, overdrawn acrobatic humor.

BOSTON

By ERNEST L. WAITT.

VARIETY Office, 60 Summer St.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Irene Franklin, bit of bill (soubrette burlesque best thing for many moons); Edwin Stevens in Dickens' characters, great; Frostal, deservedly held over; Ida O'Day, banjo and songs, mighty good; Frank Morrell, blackface, good; Edgar Allen and Co., fair sketch; The Vans, good cycle act; Hastings and Wilson, overdrawn acrobatic humor.

ORPHEUM (Lindsay Morrison, mgr.; agent, William Morris).—Ensign Carus, headlined with song; Masade Odell, better than when here with act before; Cliff Gordon, bit of bill; Three Dumonds, unusually pleasing musicians; Halliday and Curley in "Battle of Too Soon"; Chas. and Nellie King, great dancers; Harry Brown and Co., sketch; Le Roy and Vannion, good bar act; Roland Travis, illusionist, clever work.

GLOBE (R. P. Jeannette, mgr.; agent, direct).—Mlle. De Fountain and horses, fine act; Grace Hawthorne, lull and Burns, Charley Hughes and "Singing Girl"; Jack Clahane and Miss Mann, with m. p.

HOWARD (Jay Hunt, mgr.; agent, direct).—Bill McKinnon, boxer, with Jack Sheehan and others, also "Star Show Girls." Musical Belles, Golden and Hughes and Josh Dreaon.

GAITY (G. H. Bacheider, mgr.).—"Troca-deros," with Elliot, Bellair and Elliot, Tillie Cohen and Frank Ross, olio features.

COLUMBIA (N. J. Farren, mgr.).—"Washington Society Girls," Mamie Champion, individual hit.

HUB (Jos. Mack, mgr.; agent, direct).—Fannie Hatfield and Co., Millard Bros., Bailey and Fickett, ill. songs and m. p.

NEW PALACE (I. H. Mosher, mgr.; agent, direct).—The Radelphes, Rena Lavelle, Henry Walman, Jolly Prices, Collins and Lavelle, with m. p.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Annette Kellerman, the "Diving Venus," began an advertised five weeks' stay here and probably was the principal reason for the house being packed Monday night. Miss Kellerman is all that has been promised in the manner of physical perfection. The bill in support of the headliner pleased generally. The Empire City Quartet were just ahead of the diver, and the singers held down the position in splendid fashion. The big scream in the comedy line was furnished by Bowers, Walters and Crocker. They have made little or no change in their "Rube" act, but there is no end of merriment with probably the funniest act hit employed by any acrobatic act in vaudeville. The "Six American Dancers" repeated former successes. The early half of the bill was better than promised on paper. Robert De Mont and Co. gave the show a fine start with their acrobatic turn. It is a good act and went through with a rush. Al Carlton was next with the "Skinny Guy," billing changed to "It's a Laugh." The present caption holds good. Paul Kleist has a capital novelty act in the musical line with several cleverly worked electric effects. He landed a substantial hit. The Three Vagrants pleased with their musical specialty patterned after the familiar "Street Musicians," the singing carrying them through. "Chums," presented by Eva Taylor and Co., was the only sketch on the bill and it passed with good results.

UNIQUE (R. J. Barry, mgr.; agent, W. S. Cleveland).—"This is a hot week for 'copy acts' here. Two of the nine acts on the bill are guilty of glaring 'lifting.' The most pronounced of these is The Varsity Four, who have grabbed off just as much of the Empire City Quartet's act as possible excepting the make up, and, of course, the singing. Just why these men have resorted to such tactics is a question, for they sing well enough to get through as a feature in the class of entertainment they are now seen in and with an original effort have a chance of rising above it. There are three 'straight' and one near-comedian, and the latter has borrowed all of Harry Cooper's business. The singing was well liked. Even more deliberate is the work of Harry Fields, a comedy juggler who has adapted as much of W. C. Fields' act as it is possible for him to do, the makeup, entrance and many of the tricks used originally by W. C., being copied as closely as possible. Harry Fields looks comical like W. C. In personal appearance to be a brother or some other relative of the original, and he is a good juggler. Courtesy, a comedy minstrel with a lot of borrowed material taken from the several tramp ex-cells, makes a change for the finish of his act and then does some really clever

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riding on the single wheel, working in some showy tricks on two of the wheels. He finishes with circling several chairs and then whirling around with the five chairs held in his arms. It is a strong finish. Courtesy should develop his act along the straight line. He is not a comedian. Gilbert Lowe, a singer from Dumont's Minstrels, scored one of the principal hits of the show. He is popular in this city and sings well. He has selected the imitation idea with several prominent singers as his subjects, which affords an opportunity of displaying unusual range and quality of voice. The Harry Lauder number should be replaced. Gilmore and Le Moine took a lot of chances with a talking sketch, which opened poorly. There was a fair amount of comedy toward the finish, and a singing number by the man, accompanied by the woman with violin, that gave the pair a good exit. Two women calling themselves the Cecilian Duo offered a pleasing musical number, weakened only when they added singing for the finish. Both are fairly good musicians and should stick to this. Better stage equipment would help. Ed. Williams secured fair results with an odd musical act and some talk, the latter being the weakest part. Colonel Tom, the trained pony, drew down a liberal share of the honors. The management announced this as the final week for George J. Offerman, the sixteen weeks' run fitting his voice for the summer run at Atlantic City, which begins next week. This leaves John Jones, the pianist, as the remaining weekly feature at the Vaude, and he is no small portion of the bill either.

LUHN'S PALACE (George Bothwell, mgr.; agent, William Morris).—The second half of the bill, as it was arranged on Monday, did a lot for the show, there being little merit in the early half. "The Mystery of Babylon" is the feature number, and it is a good one, though in need of betterment. It is an original and cleverly worked with a secret that is bound to puzzle those who see it. There is a board covered with white paper suspended by ropes from either end. The board swings to and fro. A name or word is taken from a committee list from the audience, the operator attaches a small ball to the

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board and without apparent help the ball rolls over the paper, writing the chosen word. This is all there is to the act, allowing little chance for building it up, but it held the house interested throughout. It is the same as Koorah's "Mentekel." Dorothy Manners, a singer, drew down a goodly share of the honors. She is new around here, makes an attractive appearance and has a voice well above the average. For one number she used a singer in the audience, probably M. Sakeld, who did an illustrated song sheet turn earlier in the show. Miss Matthews was very well liked. Ostrado, familiar here, got through nicely with a ring and trapeze act, and the Ader Duo, two of the Ader Trio, offered their routine of club juggling tricks. The boys have a pretty fair line of tricks and only need variety. There was not much to the remainder of the bill. The Robinson Trio, colored, did well enough except when the woman drew away the value by attempting a singing number. A sort of a comedy finish is used and it needs improving, a better song being the first point. Julie de Jeune offered a straight singing turn with mild success. Only two songs are used, the first being out of the reach of the singer's voice, while "Tip-I-Addy-I-Aye" helped her a little. She has a light voice and her enunciation is not clear. The Hogens offered a weak dancing act. The Three Lees made a pretense of getting away from the overworked "team act" by adding a girl. The latter is not much on dancing, but adds color to the number, and with a little care the trio may work out something worth while. The Wood Trio met with fair success in a musical act.

**BIJOU** (Sam Dawson, mgr.).—This is the second week of the "Summer Stock" season, with Billy (Original) Watson in charge of the "turkey." Last week Watson put on the show he used during the past season. It scored its usual success, and was no doubt a big factor in drawing the crowd back, for on Monday the house was well filled. The only reward was Watson's contribution in a version of "The Dutch Justice," used as the burlesque with the "wiggling" of Chooceta as an added feature. Watson added a liberal amount of "gravy" in hearing the cases of the several "prisoners," impersonated by chorus girls, and Billy "Grogan" Spencer as the court policeman helped it along. Three numbers by the chorus with different leaders enlivened the action of the piece, but it was a pretty draggy affair. Watson allowed only himself on the stage with Chooceta, and worked the act up with characteristic aside remarks. The original Watson trade mark was in evidence in the opening about eighteen girls adorned in pink tights darning the eye when the curtain rose. The famous "beef trust" was there strong, with Mabel White, May Irish, Margie Martin and Edith Crawford standing out as the finest bunch of tog-of-war candidates ever seen together. "In Songland" was the title of the first part and twenty-three minutes were given over to popular song hits rendered by various members of the chorus. Eva Vau Owen, looking very well in red, gave it a good start with "Dolly, Dear" and "Go Easy, Mabel," by Edna Hyland. "Harvest Moon" by Alice Gilbert, and two numbers by Mabel White were the best liked. Della Talefaro won a couple of encores by working on the audience with "Oh, You Kid," and May Fenton with her titian hair and a baby lip was cleverly cast for the "Childhood" number. Anna Mack and Morva Williams were also billed for numbers, but failed to respond. It would have been better had both numbers and several more been added to the first part for there was nothing but wasted time in the olio until Fisher and Fisher put over their comedy cycling turn with good results. "Happy," a singing number billed to open the olio, did not appear, leaving the start to Gracie and Reynolds. They made their usual efforts to win a laugh by the roughest methods possible. A series of "art studies" and moving pictures which could not be seen were the other olio numbers. The first part could stand a deal of lengthening and the stage pictures could be improved by the girls wearing those pretty white dresses which always look well. Watson has gathered a good bunch of workers, one blonde on the end of the line being particularly noticed for her earnestness. They all look well and the program of musical numbers was warmly received. Watson is billed for two weeks more.

**PARK** (Thos. Dougherty, mgr.; agent, M. W. Taylor).—Walter Johnson and his "Yankee Doodle Girls"; "Bonita," trained horse; Jerome and Hunter; Mona, Herbert; Joe Foley. Second half of week: Walter Johnson; Cyrling Brunettes; Jeff and Lavern Healey; Patterson and Titus; Cook and Weigand, and pictures.

**LIBERTY** (R. H. McFarland, mgr.; agent, U. B. O.).—Crouch and Richards; P. J. Farrell; Baxter and Locanda; Carter and Bowman, and pictures.

**GRAND OPERA HOUSE** (Geo. Metzel, mgr.; agent, M. W. Taylor).—Parnet, Russell and Co., "Novelty Airship"; "Laughing Horse"; Martello Duo; Harris and West Trio; Tiotito and Co. **GIRARD** (Miller & Kauffman, mgrs.; agent, M. W. Taylor).—Marshall Montgomery; Woodford's Animals; Alcanum Brothers; The Regals; Joe Mason and m. p.

**PEOPLE'S** (Fred Leopold, mgr.; agent, M. W. Taylor).—Toku Klahi; Cyrling Brunettes; Jeff and Lavern Healey; Reuschling and Co., Tony Baker.

**TROCADERO** (Charles Cromwell, mgr.).—"Zallah," the dancer, is back again for the third time in a month, a record for dancers in this city. The "Alexander Beauties" offers the show with Belle Travers and John Hart featured.

**GAYETY** (Eddie Shayne, mgr.).—The summer stock company started operations this week with Julia Sinclair heading the list of principals. Thomas Cullen; Snits, Moore and Co.; Two Macks, and Ramsetta and Lyman appear in the olio.

**CASINO** (Ellas & Koenig, mgrs.).—"Jersey Lilies."

**NOTES**.—Billy Hart reached town this week with new raiment and jewelry to dazzle the foreigners, when he came with Tommy Gray and Joe Mitchell, reach the other side. The trio will for Antwerp on Friday. Lon Anger also arrived from Frisco, where he went with a stock company. Anger still has his health. Nellie Beaumont has left here for her summer home. She will enter vaudeville with a single turn, which she tried out at Atlantic City two weeks ago with good results.

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**WEST END HEIGHTS** (Jacob & S. N. Oppenheimer, mgrs.).—"Girls from Holland," which when done by the Shuberts in the east was "The Snow Man," separates Rice and Cady more completely than anything in which they have been seen here. They play straight parts instead of team roles this week. The women have the best chance. Carrie Reynolds, Phrynette Ogden and Gertrude Hutchinson all shining. The dancing of

the chorus and "The Dolls" are again a feature this week. The show never has been seen here before.

**FOREST PARK HIGHLANDS** (J. D. Tippet, mgr.).—Lew Hawkins, headliner; Galetti and his monkey, close second on good bill; Bert Weston, Belle Meyers and two dancing kiddies are seen in "The Medicine Man." Others are El Cota, musician, and the Vivilans, sharp shooters. Nellie Braggs is the soloist with Cavallo's Band.

**NOTES**.—Arthur Fishell, treasurer of the Colonial Theatre, Cleveland, is in St. Louis and will sell 'em and count 'em at the new dramatic theatre in Delmar Garden, which was dedicated Sunday night by Mrs. Leslie Carter in "Du Barry."—Channing Ellery's Band opened the Coliseum

palm garden Monday night. Mannon's Park will open with vaudeville 30. Creator's Band is playing at Lemp's Park.—Chrystal Horne, who came on to see her sister Julie, the star at Suburban Garden, is recovering from ptomaine poisoning.—Amelia Bingham, who begins her annual engagement at Suburban Sunday night, is here rehearsing. Alexander Konta, formerly a brewery stock broker, who left St. Louis about World's Fair time is back on a visit. It is said he made \$30,000 out of a translation of "The Devil."—Carrie Reynolds, submer at West End Heights, will leave Saturday night to wed a Cincinnati dentist. It is said. Negotiations are on for Stella Tracey, last here in "The Soul Kiss," and a great Delmar favorite, to take Miss Reynolds's place.

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PROCTOR'S (R. C. Stewart, mgr.; rehearsal Monday 9; agent U. B. O.).—Barrows-Lancaster Co., in "Like Father, Like Son," went very well; Sydney Deane and Co., in "Kiss on the Island," much appreciated; Mr. and Mrs. Jimmie Barry and Co., in "At Henfoots Corners," are featured, were well received; Devlin and Elwood; Blinn, Bomm, Br., musical; the Exposition Four, more music; Fred Ward, in monolog, and the Reiff Bros. in s. and d., help along a very good bill.—ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—Nicely gotten together program here this week. The Alabama Four, hit; Thomas and Edwards, ill. songs; Fields and Mason, in "Avenue A"; Lillian Thelma Alton, of the Metropolitan Opera House forces; Frank Fletcher, musical skit; Elmore Horner, comedienne; Thos. Whitaker, vocalizes; Barrett and Stallion, acrobatic comedians; Laura Louise Clark, monolog; Dierck, in burlesque magic; La Petite Letitia, toe dancer, and George Bartow, comedian.—BIJOU DREAM (Fred Mackey, mgr.).—Show headed by Bert Gudgeon and Co., western skit. Others are Harry Monroe, Reynolds and Reynolds, Geo. Winfield and Co., Otto Viola and Bro., Musical Lowe, Lee Murrays, Carl and Emma Gath, Rose Edell and Co., Hopwood and Lee, Davis and Thorndyke, and Codman. Bill changed every second day.—EMPIRE (Leon Evans, mgr.).—Good bill of specialties includes Miss Dunn and Co., in "My Virginia," made good; as did Mor-

ton and Morton, comedians; Malcolm, the comic juggler; Margaret Scott, vocalist; Fred Jeffreys, in topics of the day; Carpenter, Cassin and Carpenter, musical artists; Brand Sisters, comedienettes; Cook, the comique, and Larkins and Daly, comedians.—WALDMANN'S.—This house is now showing pictures and light vaudeville. Bill this week: J. J. McGowan and W. J. Cate, in a playlet, "The Russian War"; the Devian Sisters, comedienettes; Musical Thor, Ed. Francis, vocalist, and Leonard and Ward, comedians.—OLYMPIC PARK (F. W. Alles, mgr.).—This park opened big on the 22d with big Marthon, open air circus and other attractions. On the stage are the Six Nelsons, Goetz and Nelson, the Albertys, and Hamilton's Animal Circus. Coming June 7: Aborn Opera Co., for an indefinite period.—HILLSIDE PARK (W. E. Thaler, mgr.).—Business good for the opening. "Schreyer," in his cycle dip, is still a sensational feature. Demarest's Society Circus is now in full blast.—ELECTRIC PARK (C. A. Dunlap, mgr.).—Good open air show and indoor vaudeville to entertain the patrons here. Dare-Devil Dash is doing a bicycle plunge; De Renzio and Ladue, Mile. Be-deau and Co., Fredericks and Venita, Ada Corbett, Yankee Comedy Four, Pinnard and Manny, Zuckie and Yost, Zenora and Berg. JOE O'BRYAN.

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POLES (S. Z. Pohl, prop.; E. J. Windisch, mgr.; agent, U. B. O.).—This is the last week of vaudeville for the season. The Pat Rooney & Co., "Hotel Laughland," interesting. Helen Children, were musically funny and repeated encores were demanded; Roy Fox, the girl from

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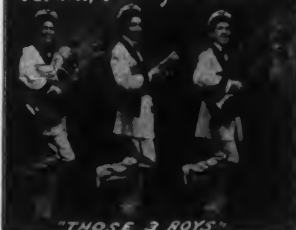
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Newell, White Plains	RIOT HIT OF SHOW.
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Orpheum, Reading	Went Big.
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